

March 22, 1958

Dr. Edgar P. Richardson, Director
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Dr. Richardson:

As I promised on March 15th, I am now enclosing an exact copy of the talk I gave at the Antiques Forum held in Colonial Williamsburg in 1951. I have the original in my files which I am assembling for your Archives. The section which should be of interest to you appears on pages 6, 7, and 8, but I did not want to copy this portion out of context. You may skip the rest as I am not very proud of this hastily-written talk in its organization, syntax, et cetera, and the rather lame smart cracks.

Unfortunately, I have no list of the slides used. But we used two projectors simultaneously to illustrate the relationship between folk art and modern art. The European painters, as I recall, included Chagall, Matisse, Picasso, Bonnard, Dali, Miro, Renault, and Gargallo. However, this, too, is of no consequence with what I wish to point out -- that credit is given where due and that my only claim, aside from the personal references, was the priority in establishing the first commercial art gallery in the field...and charging high prices.

For an article I prepared for publication in ANTIQUES Magazine, I made a list of all the known exhibitions, starting with 1924. The article was not published but I still have the list, if you would like to have that for your records.

As soon as Mitchell Wilder supplies a very pertinent date, I shall forward the total chronology to you. Don't be scared -- it's only two pages long. If, on the other hand, your book is about to go to press, I'll send you what I have at once.

Sincerely yours,

EM:ph
Enclosure

AFA

March 18, 1958

Mrs. Arthur Virgin
One Sutton Place South
New York, N. Y.

Dear Mrs. Virgin:

Thank you very much for your check. I am sorry to have caused so much confusion and annoyance to you.

When you are ready to go to the country, will you please telephone so that we may pick up the painting of Washington's Tomb to have it properly attended to during your absence. Also, I have a credit of \$135. in our ledger for you and when you return, perhaps we can find something that you would like to add to your collection for that figure.

And thank you again for being so patient with me.

Sincerely yours,

ECM:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on our behalf and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

PROVENANCE OF "The Dancing Tree"

by Arthur G. Dove

Oil on Beaverboard 1931 40" x 30"

Exhibitions: not noted

An American Place, Dove Show - Catalogue No. 7 - April 1931

**Cleveland Museum of Art, 11th Exhibition of Contemporary
American Painting - 1931**

Phillips Gallery - 1937

State University of Iowa - May 1935

The Downtown Gallery - May 29 to June 29, 1936

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WESTMORELAND COUNTY MUSEUM OF ART

221 NORTH MAIN STREET

GREENSBURG, PA.

Paul A. Chow, Ph. D.
DIRECTOR

Telephone—Greensburg 2341

18 March 1958

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of March 15. As you say there is an unprecedented "rush" in American art by museums and new collectors. I just hope that we will not be too late in making purchases due to the set back in time our building is scheduled to be handed over. The weather and other agents are to blame in this area.

As I mentioned in my last letter BLAST FURNACE is a painting that belongs in this collection, and I shall try to get some action on it by the next board meeting. I do believe you quoted \$2500 as its price. In consideration of this price would there be a museum discount.

Thank you for your kind interest and I hope to see you in New York late in April.

With best regards, I remain,

Sincerely yours,

Paul A. Chow
Director

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March 12, 1958

Monsieur Giren
Palais des Beaux Arts
Musée Royale
Rue Baron Herta
Brussels, Belgium

Dear Monsieur Giren:

Mr. John Walker, Director of the National Gallery of Art in Washington, was good enough to telephone me regarding your communication with him - a propos of his previous correspondence with Hareness Lambert.

At his suggestion I am listing below the tentative list of American artists under consideration:

Stuart Davis	Walt Kuhn	Abraham Rattner
Willem de Kooning	Yasuo Kuniyoshi	Ben Shahn
Charles Demuth	Loren MacIver	Charles Sheeler
Arthur G. Dove	John Marin	Niles Spencer
Marcel Hartley	Georgia O'Keeffe	Joseph Stella
Hans Hoffman	Jackson Pollock	Mark Tobey
Edward Hopper	Maurice Prendergast	Max Weber

There may be several substitutions but in any event the idea is to have approximately twenty artists (all over forty-five years of age) and all considered important pioneers in this country. Depending on space, there would be three or four examples by each artist representing him in three different periods and/or moods.

A copy of Mr. Walker's original letter to Hareness Lambert is enclosed. As Mr. Walker specified, this exhibition will be organized by three or four private collectors who will be completely responsible for all the expenses involved - packing, transportation, and insurance, as well as whatever publication is deemed desirable. Of course this will be completely unrelated to the official Fair and there will be no need to open simultaneously. What we had in mind was a period of two or three months beginning in June or whatever time would be available at the Palais de Beaux Arts, and, of course, depending on your interest in the idea.

If you are prepared to consider this plan, we shall be glad to send you photographs of the paintings tentatively selected and biographical data or documentary material in connection with the artists to be represented, all of whom have been acknowledged among the great artists of the past fifty years in America.

We shall be most grateful to you for your consideration and pray that we may receive an affirmative reply.

Most sincerely,

EGG:pb
Enclosure

Edith G. Halpert

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10TH ANNIVERSARY
DES MOINES ART CENTER



GREENWOOD PARK. DES MOINES 12. IOWA. CR 7-4405

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Dear Edith:

Monday March 24 1958

Enclosed is check from our
treasurer in payment of Dove and
and Shahr drawing. Thanks
for your consideration and
cooperation.

Other enclosed item may not
be news by now, as I have
learned the N.Y. Art Grapevine
works rapidly.

This is something I have
considered carefully, and
have tried to prepare for -
I have in mind now to try
a year of free-lancing as painter,
designer, lecturer & teacher. -- as
I consider all of these pursuits
(over)

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

March 10, 1958

METROPOLITAN 6-5211

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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your kind letter of March 7. The triptych, Valley of Dry Bones, will be delivered at the Manhattan Warehouse. Would you be good enough to notify the proper person at the warehouse so our driver will have no problems in leaving the work there? He will have a pretty tight schedule on the 12th.

The pictures for Chicago have already been picked up. Please note that one of the works on your list, Study for Window Cleaner, was not borrowed for our show as verified in a letter of January 21st by Mr. Marin.

I regret to say that I won't be in New York so I can't take you up on your kind invitation to say hello.

Enclosed is another clipping on the exhibition which I don't think you have seen yet.

With best regards,

Sincerely yours,

Gudmund Vigtel

Gudmund Vigtel
Assistant to the Director

GV/s
Encl.

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March 18, 1958

Mrs. Richard Duller
27 Brian Road
Elmwood, Connecticut

Edith Halpert, Director
Downtown Gallery

Dear madam,

I have noticed reference
given many times to The Downtown
Gallery in mention of William
Harnett's paintings and also
concerning American Folk Art.

I have become very interested
in both eras of painting and
wondered if the Downtown
Gallery carries prints of either
type.

In "House Beautiful" May 1950
on page 153 there is a picture
of a child and mentions your

Office of
LAURENCE SICKMAN
DIRECTOR

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust
ATKINS MUSEUM OF FINE ARTS
4525 OAK STREET
KANSAS CITY 11, MISSOURI
Cable Address: Neltrust

UNIVERSITY TRUSTEES:
MILTON McGRHEVY
DAVID T. BEALS
MENEREE D. BLACKWELL

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March 10, 1958

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

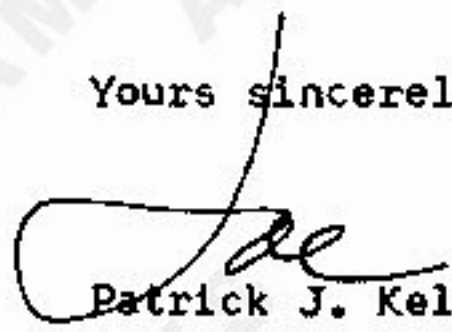
Although you will be receiving a letter shortly from the Friends of Art concerning their sales from the Collector's Market show, I want to express to you my personal appreciation for your support and assistance to the Committee both in New York and later. They did remarkably well selling about \$22,000.00 worth and in terms of public relations with the town, the exhibition was a complete success.

Thanks, thanks again.

We do need one more Ben Shahn Supermarket in black and white. This is definitely sold and I do hope you can turn up another copy and send it on at your convenience.

Always the warmest regards.

Yours sincerely,


Patrick J. Kelleher
Curator of European Art

PJK:pk

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

March 11, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am trying to round up the back material for the Dove book. I wrote asking if there were any other exhibitions since 1944 ever and above your shows of 1955, THE COLLAGE SHOW, and 1956, SPECIAL EXHIBITION OF PAINTINGS BY DOVE. I also know of the Cornell Retrospective. Would you also bring up to date the list of paintings in public collections that appears on the back of your 1956 catalogue, assuming that you would like to see this list in the book.

Let me know about the Dove for Don Winston. If you were sending the DANCING TREE, I should like to pass the word on to him so it does not come as a surprise, although he told me to go ahead.

George Braziller was on the telephone last Friday with a view to laying hands on the Dove book as he is bringing out a series on American painters. Needless to say, the Dove book is not available: not only as I committed but it is a prestige item as it is being published. If Braziller is interested in it for his SEVEN ARTS BOOK CLUB, the University of California Press will negotiate, and I have wired him to this effect.

He has, to hear him tell it, Hess Greenberg, Dory Ashton and Jack Baur, so I would be in good company, don't you agree? He rattled off a number of names of painters among whom was Stuart Davis, and I told him that I would be interested in doing a book on Stuart although I would not wish to take it away from anyone else. I don't know of any other American painter about whom I would be interested in writing.

I thought you would like to know all this as I don't want you to be surprised, but I dare say you probably know all already.

The University of California Press is clamoring for the remaining color plates, and I've wired Paul Steiner. Phillips will perhaps hold us up as he looks over the proofs. Anything you can do to steer all this along would be appreciated.

I enclose six photos for your delectation and here is Freud indeed for you. All the paintings are within the year. JUNGLE I is new since Mexico or since I saw you, so you can see that the animals are all growling.

Ever yours,

Frederick S. Wight
Frederick S. Wight
Director of the Art Galleries

FSW:vv

Enclosures

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March 18, 1958

Mr. Leroy Flint, Director
Akron Art Institute
69 East Market Street
Akron 8, Ohio

Dear Mr. Flint:

Enclosed please find the consignment invoice including the data you requested.

The prices listed are the net museum quotations and if any of the private purchasers plan to present a specific painting to your Institute, the same price will be acceptable. Otherwise, would you be good enough to add ten per cent.

I hope your exhibition is a great success.

Sincerely yours,

EGH:pb
Enclosure 45656

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March 18, 1958

Mr. Carl Sprinchorn
Pioneer Acres
Salkirk, New York

Dear Mr. Sprinchorn:

If you have no further use for the C. S. Price
photographs Mrs. Halpert sent you on February
14th, will you be kind enough to return them
at your earliest convenience, as we have had
several requests for the complete set.

Thank you

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March 14, 1958

Mrs. Kenneth Morse Kurson
20 Evelyn Road
Waban, Massachusetts

Dear Mrs. Kurson:

Much as I should like to help you in this respect, I have been unable to obtain for you a copy of TRIPLE DIP by Ben Shahn. When we telephoned the Rental Library at the Museum of Modern Art which had two prints on consignment, we were advised that both had been sold. This was some time ago. As to repurchasing one from a collector, this, too, is an impossible task. We have tried on many occasions in the past to repurchase paintings, drawings, or prints, often offering a considerable advance, but it seems characteristic of the American collector to hold on to his acquisitions. This has been our experience and while on occasion we find it most frustrating, we are pleased that there is such a personal attachment. Nevertheless I shall not give up and if and when a TRIPLE DIP turns up I shall give you the first refusal.

As you probably knew, Shahn has produced a good many other theorems or silk screens with color added by him. There is an interesting variety of subject matter and if you should be in New York at any time it might be wise for you to come by and see what we have. Incidentally, I believe that the Boris Mirski Gallery still has a group of the prints on consignment and you might find something there if you are not contemplating a trip to New York in the near future.

Sincerely yours,

EGH:ph



March 22, 1958

Mr. L. F. Veitch, Trust Officer
Continental Illinois National Bank
and Trust Company of Chicago
231 South LaSalle Street
Chicago 90, Illinois

Dear Mr. Veitch:

We delayed answering your letter, awaiting a visit from
Georgia O'Keeffe who has now officially signed your bill
of sale. This is enclosed as you requested.

Since the sale was effected by the Downtown Gallery,
will you be good enough to have the check made out to
us. If it is necessary to obtain a letter from O'Keeffe
with such instructions, we shall attend to that immedi-
ately upon request.

Sincerely yours,

EGH:pb
Enclosure

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March 19, 1968
(Dictated Mar. 17)

Mr. Abraham Rattner
1202 E University Village
Michigan State University
East Lansing, Michigan

Dear Abe:

Needless to say, I was delighted that you were awarded the prize at the Pennsylvania Academy, although it was not very large, dollarwise. As you requested, I am returning the original to you. *(Mary Dutton Memorial)*

The catalogue from the University of Utah, with a complete two-page color spread, used as a cover - and a Rattner! I was simply delighted and hope that you are happy with it as well.

I am sorry that you are having all that "tseoris" with the Chicago characters. After the letter I received from the lady, I did not include the painting, but Spertus phoned me yesterday (Sunday) and asked that it be shipped immediately. Today, being St. Patrick's Day, with the parade coming through the street, no trucks could come through and we hope that the painting can be packed tomorrow and shipped the same day but there is no chance in the world that it will reach Chicago in time for the opening. I am sorry if all this disturbs you but as you will note from the copy of my letter enclosed, I am pretty damned sick of all these people who want to get cut-rate into heavenly leges. There are a good many other pictures that Mrs. Fagon can choose from and I wish she would forget about this particularly Moses which she could not have had in mind until she saw your exhibition here. As a matter of fact, this painting was chosen for the Brooklyn Museum exhibition and though there is no purchase commitment, it is an important exhibition and I should certainly like to see it there. However, you do whatever you think best and we are doing all we can to get it out there as soon as possible. I hope you can convince Mrs. Fagon to select some other picture, but whatever the outcome, please don't let it disturb you.

I am glad that you and Esther will be in New York very shortly and I look forward to seeing you then. Incidentally, I hope that you have one or two new paintings for our forthcoming spring exhibition. This, like the opening show of the year, is a very important event and I look forward to hearing from you about it. The exhibition opens in three or four weeks and I just assumed that you were painting all this time in East Lansing and that you would have something for us, but I suppose I should have communicated with you sooner. And so, have fun in Chicago, and write to me at your earliest opportunity. My best,

* List of names from the Rattner Society of the Fellowship of the Pennsylvania Academy

March 22, 1968
(Dictated March 21)

Mrs. Abel E. Fagen
1561 Old Mill Road
Lake Forest, Illinois

Dear Mildred:

After our rather unpleasant conversation yesterday, I checked through the files to ascertain the sequence of events which led up to this unfortunate situation. I might say this is the first experience in thirty-two years of Gallery operation of being informed of my inefficiency and the creation of outrageously bad public relations.

The chronology follows:

Nov. 20, 1937 - Letter from EGH to Mr. Sportus referring to the exhibition which I evidently discussed with him either at the Gallery or via telephone. In this letter I asked for details and suggested a personal selection on his part from the photographic record we have of the Hattner paintings.

Nov. 21, 1937 - Reply from BS mentioning a forthcoming visit to New York for further discussion.

Feb. 13, 1958 - Letter from Mrs. Fagen asking for publicity material and finally stating the actual date for hanging the exhibit as well as instructions regarding shipping.

Feb. 7 - Telephone call from BS regarding his choice of paintings at the Corcoran Gallery.

Feb. 12 - Letter to Mrs. Fagen referring to a tentative list and stating "Until I know what you are borrowing for the exhibition locally and the number of paintings you can display, it is difficult for me to make a complete selection, as we feel the exhibition should be as varied as possible, both in time of execution and subject matter. Won't you therefore let me know immediately who is lending and the titles, dates, and sizes of the paintings?"

Feb. 24 - Letter from MF, on the fifth page of which is contained "You will get precise information material from me before the week is out" and also referring to the new MSSER in the Gallery and offering an amount considerably below the selling price set by the artist.

Feb. 28 - Letter to BS, copy to MF, checking with Mr. Sportus as to whether shipping arrangements from Washington had actually been made and for what date and ending "This is a problem and again I wish that all this selection business could have been attended to some weeks ago."

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March 18, 1958

Mrs. Aaron L. Maslan
3649 West Mercer Way
Mercer Island, Washington

Dear Mrs. Maslan:

Thank you for your letter.

Enclosed you will find a catalogue of the Price exhibition which closed several days ago after a most successful four weeks period both in the way of reviews and in sales.

We were fortunate in purchasing a large group of paintings from Valentine Dudensing who arranged the first show of Price's work in New York City - in 1948 - and continued to acquire his work subsequently after selling out the entire first group. Mr. Dudensing retired from the art business about ten years ago and just realized that he had in New York storage a large collection of American paintings including those by Price and offered the latter to us.

Under separate cover I shall send you several photographs with all the information listed thereon. If you would like any of the paintings shipped to you on approval, we shall be glad to do so providing that you pay the packing, shipping and insurance charges.

Will you please let me know your wishes in the matter and also will you arrange to return the photographs for our records.

Sincerely yours,

EGH:ph

Enclosure

~~W. A. Maslan~~

McCormick	1800.-
Home in Landscape	850.-
Madonna Child	1800

March 22, 1958

Miss Alice Becker, Chairman
The Dubuque Art Association
Dubuque, Iowa

Dear Miss Beckers

Immediately upon receipt of your letter, we had the two
Marins photographed and prints are now enclosed, with
the information regarding title, date, size, and price
listed on the reverse side.

Because yours is a small organization and because we
like to cooperate with such organizations, we really
made an effort in finding two outstanding examples of
the specific periods and priced them way below the market
value. As you probably know, the watercolors of John Marin
range up to \$5000 and there are practically none under
\$1500 of any sort. We did have some smaller watercolors
for our "young collectors" but all of these have been
disbursed.

If you would like to have either or both of the paintings
sent to you on approval, we should be glad to do so if
you are prepared to pay the packing, shipping, and insur-
ance charges.

Won't you please let me know?

Sincerely yours,

EGH:pb
Enclosures (2)

Maine Coast 1914 19x16 900 =
Maine Farms 1915 13 3/4 x 17 700 =

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MADISON SQUARE GARDEN 14th annual national antiques show

MARCH 10 THROUGH 16, 1958

EXECUTIVE OFFICES: 97 DUANE STREET, NEW YORK 7 -- BEEKMAN 3-6010

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March 18, 1958

AFA
Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I want to express my sincere thanks for your very kind cooperation in connection with the show at Madison Square Garden.

Your pictures created a good deal of comment, and I know that people will be talking about them for some time.

I look forward to working with you again in some other project.

Very sincerely,

NATIONAL ANTIQUES SHOW INC.

N. H. Mager
Director

NHM/tw

Mar. 27, 1958

Friends of Art
William Rockhill Nelson Gallery of Art
Kansas City,
Missouri

Gentlemen:

Your shipment of pictures and prints were returned to us today. Everything, with one exception was in good order. The Ben Shahn print "Paterson #2" #6 on our January 28th consignment to you was torn. We are sending the print out to have it repaired, as the tear may become worse, if we do not act now.

Will you kindly accept the charge.

Sorry this had to happen -

Sincerely yours

John Marin, Jr.

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March 15, 1968

Mr. Thomas B. Hess, Executive Editor
ART News
32 East Fifty-Seventh Street
New York 22, N. Y.

Dear Tom:

I did not answer your letter of February 24th as I had hoped you would come in to see the O'Keeffe exhibition, when we would discuss the contents. The show will be on another week and I hope that you will find time to drop in.

Also, I want to take this occasion to express my personal and collective gratitude for your editorial on the Brussels "scandal." I can't recall any forthcoming event which aroused so much indignation and I am very happy that you undertook to express your own indignation. More power to you. If something that is now under consideration actually develops, I shall have some very interesting news for you in this connection.

I look forward to seeing you.

Sincerely yours,

EGH:pb

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EUGENE M. GROSMAN
VICE-PRESIDENT

ELIEL AND LOEB COMPANY
INSURANCE
175 W. JACKSON BOULEVARD
CHICAGO 4

TELEPHONE
WA 2-8861

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MARCH 21, 1958

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, 22, N.Y.

DEAR MRS. HALPERT:

THANK YOU SO VERY MUCH, YOU ARE MORE THAN FAIR
AND I HOPE I HAVE NOT IMPOSED ON YOU.

CORDIALLY,

E. Grosman
EUGENE GROSMAN

EG:R



March 15, 1958

Mr. Dwight Kirsch, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Dwight:

I, too, am very pleased that we finally "clicked" on the Dove
and that you have also acquired an outstanding Shahn drawing.

Enclosed you will find the three copies of our invoice, with
the 10% museum discount incorporated. It may please you to
learn that since our consignment of the Dove to you, the
estate has increased the prices considerably. Thus, not
only did you click with a specific example but also with the
price.

And so, my best regards.

Sincerely yours,

EGH:pb
Enclosure

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viewer is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 27, 1958

Mrs. Katharine Kuh, Director
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Katharine:

It seems ages since we have communicated with each other; doesn't it? What has Chicago got that we haven't got? Even your Seurat is in our burg today. How about coming in to say hello one of these days.

Several days ago, Mrs. Fagen telephoned me regarding two Rattners which you chose - so I gathered during a very hectic conversation - for the plans of The Institute. This occurred at the Rattner Exhibition held under the auspices of the North Shore Congregation Israel. The two pictures were

No. 50-01 FARM COMPOSITION (SNOWBEGAN) No. 1 - 1950 - \$2400.

No. 50/52C COMPOSITION WITH OLD SHOES No. 2 - 1956 - \$3400.

If this is so, the pictures can be sent to you immediately so that it will not be necessary to make an additional shipment subsequently. Incidentally, I gathered that Mrs. Fagen expected a 15% contribution to the Congregation in the event that either one of these pictures was purchased by The Institute. This being the case, we cannot allow another 15% discount and therefore I am writing to ascertain how we should handle this rather complicated situation.

All I can say is Lord preserve us girls from organizations run by amateurs. Amen.

And do come in soon. It will be nice to see you.

Sincerely yours,

EGH:pb

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WESTMORELAND COUNTY MUSEUM OF ART

221 NORTH MAIN STREET

GREENSBURG, PA.

Paul A. Chew, Ph.D.
DIRECTOR

Telephone--Greensburg 2341

25 March 1958

The Downtown Gallery
Miss Edith Halpert, Dir.
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert,

Thank you for your letter of 22 March. I have made a note of the price of \$2,500 (less 10%) for the BLAST FURNACE by Spencer.

There are two Board meetings scheduled for April. One will be on April 1st. and the other near the end of April. I certainly hope some decision can be made at the first meeting, but if not, then certainly at the following one.

Thank you very much for your kind attention. I can appreciate the recent demand on American art and that you are holding this painting for attention.

With best regards, I remain,

Very truly yours,

Paul A. Chew

Director

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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1895 Jefferson, Apt 101
San Francisco, California
March 17, 1958

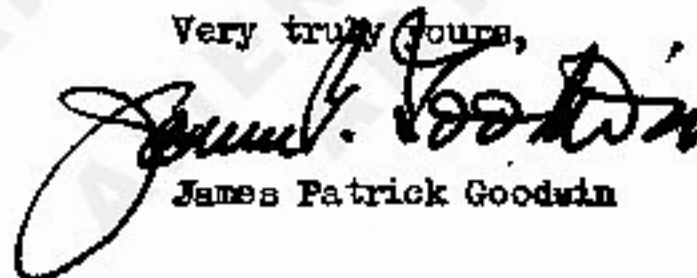
Downtown Gallery
32 E. 51 Street
New York 22, N. Y.
Attn: Edith Halpert

Gentlemen:

Enclosed check in the sum of \$75.00 on the balance due.
I came in with a few dollars I hadn't anticipated - at times
like this I'm glad I became a lawyer.

Please advise when the drawing will be shipped.

Very truly yours,


James Patrick Goodwin

LAYTON SCHOOL OF ART

1342 NORTH PROSPECT AVENUE

MILWAUKEE 2, WISCONSIN

EDMUND D. LEWANDOWSKI DIRECTOR

March 17, 1958

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I was delighted to learn that you were pleased with my painting and in response to your request offer the following:

Power from Water

Harnessing the flow of rivers - changing water power into useful kilowatts - aid man in his daily living without depleting natural resources.

The painting represents a cross section of one of the hydroelectric units built for the Hoover Dam project by Allis Chalmers.

Hoover Dam powerhouse is one of the largest and most powerful hydroelectric projects in the world. In 1955 Hoover Dam was selected by the American Society of Civil Engineers as one of the "Seven Modern Civil Engineering Wonders" in the United States - "Francis type - 115,000 h.p. - 480 feet.

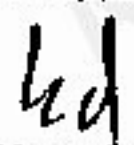
The title of the painting: "Hydroelectric-Turbine"

Size 21x30

Medium - casein on masonite panel.

Trust this will be of some help to you. With warmest regards,
I remain

Cordially yours,


Edmund D. Lewandowski
Director

AMHERST COLLEGE

Amherst, Massachusetts

DEPARTMENT OF FINE ARTS—MEAD ART BUILDING

March 13, 1958

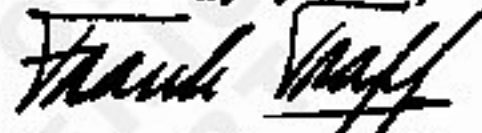
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have made arrangements with Westcott and Sons, the agents who picked up the Davis, Babe la Tour and William Zorach, Summer, lent us for "The 1913 Armory Show in Retrospect", to return objects in the show to New York owners next Thursday, March 20. While it is impossible to predict the exact hour of the truck's arrival, it would be appreciated if you could arrange for receipt of the works. For your convenience we are enclosing a self-addressed card which may be used to notify us that the delivery has been safely completed.

May I take this opportunity to thank you once again for your help in making our exhibition possible. The response of both the students and the general public has clearly indicated that the venture was eminently worth-while. We are all cognizant of the contribution made by the lenders themselves in making available to us so rich and stimulating an assemblage of art works.

Sincerely yours,



Frank Anderson Trapp

FAT p

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 13, 1958

Mr. Larry Flint, Director
The Akron Art Institute

69 East Market Street
Akron, Ohio

Dear Mr. Flint:

When you were here several days ago, you selected a drawing by Shahn entitled CAFE for your forthcoming exhibition - together with a good many others by various other artists.

The Shahn was sold and I am writing to ascertain whether you would like us to make a substitution - and whether you have made a decision regarding the paintings by five other artists. I note that the pick-up date is March 20th.

It was so nice meeting you and I hope to have the pleasure soon again.

Sincerely yours,

EGH:ph

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 18, 1958

Mr. James Patrick Goodwin
1805 Jefferson, Apt 101
San Francisco, California

Dear Mr. Goodwin:

Before your letter arrived the Shahn drawing was shipped to you together with a bill acknowledging your previous check.

In the future, I shall be glad to hold whatever pictures may be of interest to you long enough for you to make a decision.

The O'Keeffe drawing which you saw reproduced in one of the magazines was sold immediately and unfortunately it is the last drawing of O'Keeffe's which we had in our possession. I shall write to ascertain whether she has one in her New Mexico studio and you will hear from me accordingly. I am sorry that you cannot see the current exhibition of her watercolors which are really quite extraordinary and include a tremendous amount of subject matter - abstractions, landscapes, sunsets, evening stars, figures, et cetera. Although I am under the impression that the catalogue of this show had been sent to you previously, I am enclosing one which includes two reproductions. We can send you some other photographs if you like. The price range is from \$500 to \$750.

As you probably know, there has been an unprecedented activity in the purchase of American art and particularly by such pioneer artists as are represented in this Gallery. But, again, I promise to hold whatever pictures interest you, to give you sufficient time to consider and make up your mind before they are released to other buyers.

Sincerely yours,

BMH:pb
Enclosure

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15 March 1958

Mrs Edith Halpert
Downtown Gallery
32 E 51
New York City

Dear Edith,

This is simply a note to tell you how excited I am about the new gallery, and to let you know how sincerely I appreciate the part you played in putting this gallery together: from believing in me to convincing the artists to sending the handsome bouquet on opening night.

I consider meeting you as one of the most important events in my life.

For your amusement, I am enclosing a copy of the first sale, made early this afternoon. This is not the gallery sales slip--it's a billing slip, as the sales slips have not arrived from the printer yet.

It's such a different pace and different aura from my other gallery: how godwonderful it feels to be surrounded by the works of these fine artists.

I hope I get to see you soon.

Fond blessings,



LEE NORDNESS

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March 14, 1958

Mr. Henry Clifford
Philadelphia Museum of Art
Parkway at Fairmount Avenue
Philadelphia 30, Pennsylvania

Dear Mr. Clifford:

Below I am listing the information you requested in relation to the insurance valuations of the two paintings by Arthur G. Dove:

CHINESE MUSIC 1923 21" x 18" \$1200.

SILVER TANKS AND MOON 1930 28" x 18" \$1800.

I am very happy that you are planning to loan these two paintings for the forthcoming memorial exhibition of Dove's work now being organized by Fred Wight.

My best regards.

Sincerely yours,

EGH:pb

I can only hope that a future
peaceful moment in our lives
will find these water colors
still in your hands.

You were so good to us
last Saturday; I can't tell you
how much we enjoyed seeing
your own collection. To meet
and talk with Georgia O'Keeffe
is something we shan't forget.

UNIVERSITY OF COLORADO
BOULDER, COLORADO

March 24, 1958

DEPARTMENT OF FINE ARTS

IN REPLYING PLEASE ADDRESS
ROOM 201, THEATRE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

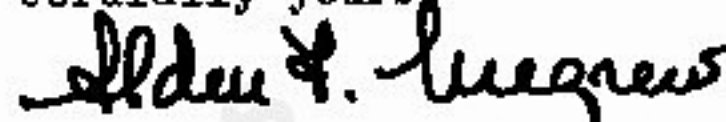
Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thanks so much for the photograph of the
Rattner. It is just of the style I wanted
and I am most grateful to you for letting
us have it.

Many thanks.

Cordially yours



ALDEN F. MEGREW
Head, Department of Fine Arts

AFM:jab

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 27, 1958
March 27, 1958

Mr. Ralph F. de Beza
Mrs. William H. Hartz Jr.
Exhibitor-Chairman
Children's Arts Program
War Memorial Building
Milwaukee 2, Wisconsin

I have received your letter of March 19th.

Dear Mrs. Hartz:

On checking with our records I find that all the drawings
Thank you for your letter. When you
obtain the other book, THE WORLD OF CONTEMP, may I refer
If you will let me know how far in advance of your exhibition
date you require the information for your catalogue, I shall
arrange to send you a list of the material we have available
for your selection. - " 112 - 22 x 22 - \$800.

As our "stock" of paintings is not static and sales are made
consistently, it would be wise to suggest specific examples
so far in advance of October '58 and February '59 and therefore
I would suggest that you give me an actual deadline so that
what you want will be available. - \$135.

Callie and Guiter - " 127 - 24 x 24 - \$175.
May I hear from you? - " 131 - 24 x 24 - \$175.

Sincerely yours,

Of those mentioned in your third paragraph, Phoenix (p. 67),
and Mine Building (p. 68), both silkscreens with watercolor, (unframed),
may still be obtained at \$110. each, but Triple Dip is com-
pletely sold out. We shall be glad to send you the first two,
if you like. I am referring to the Phoenix and the Mine Building.
Won't you please let me know.

Sincerely yours,

Ralph

Leo S. Guthman

March 26, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

A belated thank you for your invitation for the reception for Charles Sheeler. I was away, so I did not get a chance to reply in time but thanks, anyway.

I am trying to arrange my schedule so that I can be East before too long and if this happens, I hope I will be fortunate in finding you with some free time--You know how much I enjoy being with you.

Edith, I am enclosing a copy of the Guthman Foundation. As you remember, you said you wanted to see how it was set up. Any comments can wait till I see you personally.

With the warmest of personal regards.

Fondly



2629 South Dearborn Street
Chicago 16, Illinois

Enc:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 22, 1958

Per your letter of March 11th:

Pp. 1 - Attended to.

Pp. 2 - The painting DANCING TREES was shipped to Donald Winston together with a bill as suggested in the previous letter from you.

Pp. 4 - Some time ago I suggested to Braziller that he start a series of American Art books as there will be gold in them that hills in the near future. Personally, I like the way he functions now that I have had a good deal of experience with him in connection with the Shahn book. He is amenable to the artist's suggestions and to the dealer's criticism (and do I love that) and is very generous about adding plates and making his books as handsome as possible. In other words, he is not the usual skinflint publisher.

As a matter of fact, if something could be arranged to have your Dove Catalogue expanded into book size for inclusion in the American series, I could like that very much. Naturally, there would be a time gap to give the University Press an opportunity to make some dough. In any event, don't you think it's something worth thinking about, as he has a good promotion department and is becoming rather dedicated to the idea of taking the lead in the American field?

Pp. 6 - Thank you for the photographs which are very impressive. Before I can do very much in this connection, I should like to get some idea of price. I believe I told you that my immediate prospect is Lincoln Schubert.

And so, farewell. I hope the sleepless nights I have ahead of me make you feel very sad.

FSW:pb

has been... in... of... with... and...
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MRS. ANNE W. LANGMAN

941 PARK AVENUE

NEW YORK 28, N. Y.

March 24, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your note of March 18th.

I am not sure that I can at the moment afford ~~the~~ OLD SHOES, but I certainly would love to come and see it again and the other canvases you mention, which I will do in the next few days.

It will be nice to see you again.

Sincerely,

Anne W. Langman

March 15, 1958

Mr. Norman Genske
Director of the Art Galleries
University of Nebraska
Lincoln 8, Nebraska

Dear Norman:

Pardon me if I appear rude but in view of our serious shortage of pictures I am writing to ascertain how much longer you plan to retain the four canvases three of which were shipped to you on January 15th and one (the Price) more recently. Of course I hope they remain with you permanently but if this is not feasible won't you please let me know when we may expect their return so that I may act accordingly.

The Sheeler exhibition of recent paintings — practically an all lean exhibition — opens on March 25th and since there are only two paintings for sale, it is important for us to know whether or not IMPROVISATION ON A MILL TOWN will be available. Also, we have two collectors waiting for your decision regarding the O'Keeffe.

This certainly sounds like high-pressure salesmanship much more worthy of a European marchand de tableaux than of an 'umble dealer américain but I am sure you will understand. Incidentally, I wish you could join us at the Sheeler party on Monday the 24th as it is the first one-man show of his recent paintings in seven years and represents almost his total production of oils for that entire period. Boy, do I wish we had someone like Buffet! — productionwise, of course. And now that I've got in my dirty dig...in revoir.

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 18, 1958

Mr. Samuel Golden, Director
American Artists Group, Inc.
106 Seventh Avenue
New York 11, N. Y.

Dear Mr. Golden:

Complying with your request, I am granting you permission to arrange for the reproduction rights of any of my pictures for which you already have color plates.

Since this is a new venture, I recognize that it will require some experience before a definite plan for payment will be formulated. In the meantime, I am willing to rely on your judgment as to what I am to receive for the reproduction rights to my pictures.

I am taking it for granted that you will take every precaution to see that the manner in which my pictures are used will respect both the quality of the picture and my dignity as an artist.

Sincerely yours,

3v

Apr. 24 - May 15

March 18, 1958

at 1

Mrs. Ann S. Brown
Sarasota Art Association
1029 Crescent Street
Sarasota, Florida

Box 1907

Dear Ann:

As you may recall, this is a hectic joint and my correspondence gets waylaid for days at a time.

The plan you propose is a much easier one to carry out and I shall be very glad to lend from 20 to 30 paintings for your exhibition late in April and part of May. If you will let me know how soon you require the actual list, I shall attend to it as soon as possible. With our current shortage of paintings, I shall try to fill the gaps from my own collection, although some of the major paintings are being sent to the Whitney Museum at about the same time. In any event, I am sure that I can assemble a show that will represent this gallery in high style and that will do honor to you.

The list I refer to above requires an explanation. Since you are not a mind reader, what I had in mind was a combination of the artists whose names are printed below, with some other hot numbers which the gallery or I own. As it would be difficult to find two examples by every one of the artists listed, in order to make the group large enough for your requirements.

This letter indicates how very weary I am (it is past midnight and I am still at my Ediphone) and perhaps I shall take advantage of the occasion by flying down to Sarasota for a few days during the show. In any event, I await more word from you.

Sincerely yours,

EGH:ph

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March 21, 1958

His-Cold Co., Inc
650 Kingsdale Street
Brooklyn 7, New York

Gentlemen:

Will you kindly have your man give two of
our air conditioners the 10-Point special
service as advertised in your hand-bill at
\$3.98

Thank you

LAApp

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

A7A

March 22, 1958

Mrs. Richard Fuller
27 Brian Road
Elmwood, Connecticut

Dear Mrs. Fuller:

Although we were responsible for the rediscovery of Harnett and had a great many of his paintings in our possession, I have seen only a few recent reproductions. One may be obtained from the Albright Gallery (in Buffalo, New York) if you will write there directly, and I would suggest that you communicate with Raymond & Raymond at 32 East 53rd St., New York, which makes a business of selling reproductions of all types of paintings and folk art may be included in this category as well as Harnett. Otherwise, it might be a good idea to write to the Rockefeller Museum of Folk Art at Colonial Williamsburg, which may have published some prints, during the past year.

Sincerely yours,

EGH:pb

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March 29, 1958

Mr. Leo Guthman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Leo:

Thank you for making me a member of the plot.
The card is enclosed and I am sending this
Airmail Special delivery so that your honor
will be preserved.

It was good talking to you but I wish it were
at closer range.

Fondly

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Director

SAMUEL CLIFFORD MILLER
Gallery Assistant

HERDIS BULL TELMAN
Secretary-Registrar

March 19, 1958

Mr. Charles Sheeler
Dows Lane
Irvington-on-Hudson
New York

Dear Mr. Sheeler:

Enclosed please find a complimentary copy of the catalogue TWENTIETH CENTURY HIGHLIGHTS OF AMERICAN PAINTING in which one of your paintings is included. This project, which has been in production over two years was organized by the United States Information Agency in response to the many requests from overseas personnel for educational material on American Art.

Previously the Agency had sent a historical survey emphasizing the 18th and 19th Centuries and utilizing existing reproductions. This new "Highlights" is unusual in that 31 of the 40 subjects have been published specifically for this project, due to the lack of existing reproductions in the field of American painting. Approximately three hundred sets are destined for permanent educational use by U. S. Government posts throughout the world and will begin their overseas tour about May 1st. The enclosed catalogue which accompanies the exhibitions will be translated eventually into foreign languages and we hope to send you copies whenever we receive them from abroad.

Since the first edition, including the plates was entirely underwritten by the United States Information Agency for strictly educational purposes, there naturally can be no royalties paid on the first run. However, there are plans underway for a second edition of the new reproductions in the series which will be offered for sale to the lending museums and selected distributors. The Meltzer Gallery will conduct the details of the sales edition and will see to it that a royalty amounting to approximately 10% of net billing price is paid to you on such sales.

It is understood that should a second edition go to press, since generous royalties will be paid, the

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ARNOLD H. MAREMONT

SUITE 3450

PRUDENTIAL PLAZA

CHICAGO 1, ILLINOIS

March 19, 1958

*Answered
3-26-76*

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Miss Halpert:

I will not be able to see the Davis in Detroit so I would appreciate it if you would make the necessary arrangements to have it shipped to me on approval at the above address.

Yours very truly,

Arnold H. Maremont

Arnold H. Maremont

AHM:jc

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

VIBRATIONS
by Jimmy Ernst

While none of the images in the paintings have a direct relationship to existing components of that industry I did familiarize myself with all kinds of electronic equipment and I kept in mind the phenomena of sound travelling inside of a maze of linear compositions. In one area there is a resemblance to an electronic tube but I think of this as being incidental to the general idea of the images of sound.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 27, 1968

Mr. Earl E. Harper, Director
School of Fine Arts and Iowa Memorial Union
State University of Iowa
Iowa City, Iowa

Dear Mr. Harper:

In referring to your letter of December 31st and my reply of January 15th, I realize that preparations should commence in connection with the opening on June 13th. According to your letter the paintings have to be in your possession by June 9th and the notes for the catalogue a few weeks in advance.

I am still hoping that you will send me a complete set of your catalogues representing the annual exhibitions during the past twenty years to serve as a guide for selection. Can you arrange to do so very shortly so that I may get started and may be in position to obtain the outstanding examples in each instance? As you know, there are a great many exhibitions of American art being sent abroad and to various institutions in this country and the "picking" is becoming more and more difficult.

I look forward to hearing from you shortly.

My best regards.

Sincerely yours,

RMH:pb

225 Central Ave.
Pacific Grove, Calif.

March 22, 1958

Downtown Gallery
32 E. 51st St.
New York, N.Y.

Gentlemen:

I have noticed in the February issue of Art News that you have a one-man show by C. S. Price. I have a Price painting, size 18x22" that I wish you would dispose of for me if possible. I am enclosing a photograph to show the coloring of the painting and although the flash camera blurred the center part, you can see it is in fine condition and very representative of his style of painting. I would consider selling it for \$500. net to me. Any offers you might have less than this price I would have to consider before definitely saying 'yes' or 'no'. As you know, Price lived on the Monterey Peninsula for sometime and was a very personal friend of mine.

Trusting that we can do something to our mutual benefit on this painting, I am

Yours truly,

Mrs. George Langford
(Mrs.) George Langford

encls

rior to publishing information regarding sales transactions, each party is responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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EASTERN PARKWAY, BROOKLYN 38, NEW YORK

TELEPHONE, NEVINS 8-5000

CABLE ADDRESS, BROOKMUSE

BROOKLYN BRIDGE DIAMOND JUBILEE BALL

March 20, 1958

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Mrs. Henry C. Friedlander, Chairman

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Sponsors

Mrs. Nathan Walker, Chairman
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Tickets

Mrs. Charles Zuckerberg, Chairman
Mrs. Samuel Becker, Co-Chairman

Dear Friend,

On Saturday, April 26, 1958, a Diamond Jubilee Ball will be held at the Brooklyn Museum to celebrate the 75th Anniversary of the Opening of the Brooklyn Bridge.

In conjunction with this affair, the Community Committee of the Brooklyn Museum will publish a beautifully illustrated Anniversary Book. It is the hope of the Committee to raise enough monies through contributions to this book to help the Museum which sorely needs operating funds to carry out its program.

We are, therefore, asking you to share with us in celebrating the Diamond Jubilee of the Bridge by taking space in the Anniversary Book. The Book will be generously illustrated and will contain the stories of both the Bridge and the Museum.

I am enclosing a contract agreement which is to be returned to the Community Committee. We feel sure you will want to be included in this 75th Anniversary celebration.

Cordially yours,

Samuel Perlman
Mrs. Samuel Perlman
Mrs. Theodore Leshner
Chairmen, Anniversary Book

*I thought you might like to see
this "copy"
Thank you for your kindness
Ellet Lord*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Abel E. Fagan

March 22, 1952

- 2 -

It is most unfortunate that all this happened - particularly because it may offend the artist. We are as devoted to Rothman as his friends who have no business connection with him and certainly wanted the show to do him honor and to do honor also to the many sponsors who generously lent their time and property. We have been known by museums and collectors as well as the artists as a very cooperative organization and certainly would not deliberately damage this reputation of long standing.

And so I hope that the exhibition was a great success, despite the fact that one picture seen by only one principal was not included in a remarkable group which should have been more than impressive.

Sincerely yours,

Edith

Copy to Mr. Herman Spertus
Mr. Abraham Rothman

for publishing information regarding sales transactions, teachers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MS

able to keep "Figure with Wings
and Masks". However, having
it in the house for a while is
a thrilling experience.

Fondly
Lucy

March 27, 1958

Mrs. Kenneth
Montgomery

March 22, 1958

Mr. Carl Sprincher
Pioneer Acres
Beaver Dam Road
Salkirk, New York

Dear Mr. Sprincher:

It was nice to hear from you and I am very pleased that you enjoyed seeing the photographs. Even in the originals Price is a little difficult to fathom at first glance. He needs considerable seeing before one really assimilates and fully appreciates the profundity of his painting.

It's entirely satisfactory with me to have Diamond informed as to the name of the Gallery.

Sincerely yours,

ECM:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith Gregor Halpert, Director

- 2 -

March 27, 1958

We are interested in receiving the following information; (1) how promptly can an appraisal be made, and (2) the charge for such an evaluation.

Very truly yours,

CASTLETON CHINA, INC.

W. CRAIG McBURNEY
Director of Design

WCM:mbd

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

PC448

P SVA061 NL PD=UNIVERSITY PARK PENN 20

1958 MAR 20 PM 3 26

JOHN MARIN JR=

DOWNTOWN GALLERY = 32 EAST 51 ST NYK=

SORRY THAT IT WAS NOT INDICATED IN SHIPMENT BILL OF LADING THE PAINTING YOU SPEAK OF IS IN MY OFFICE AND I SHALL RETURN IT MYSELF AS SOON AS I COME IN MANY THANKS=

ALBERT CHRIST-JANER=

*Walter
rela?*

Pa. St. U.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS CUSTOMERS CONCERNING ITS SERVICE

March 14, 1958

Mr. James Patrick Goodwin
1895 Jefferson, Apt 101
San Francisco, California

Dear Mr. Goodwin:

Thank you for your letter and for the check.

I am glad that the matter has been satisfactorily concluded and that you obtained so excellent an example of Shahn's work. As you gather, there is a tremendous demand for his paintings and drawings and we are having quite a time, particularly with collectors from out of town who do not have the advantage of seeing the available pictures. However, I can assure you that you did obtain what in my estimation is an outstanding drawing by this artist.

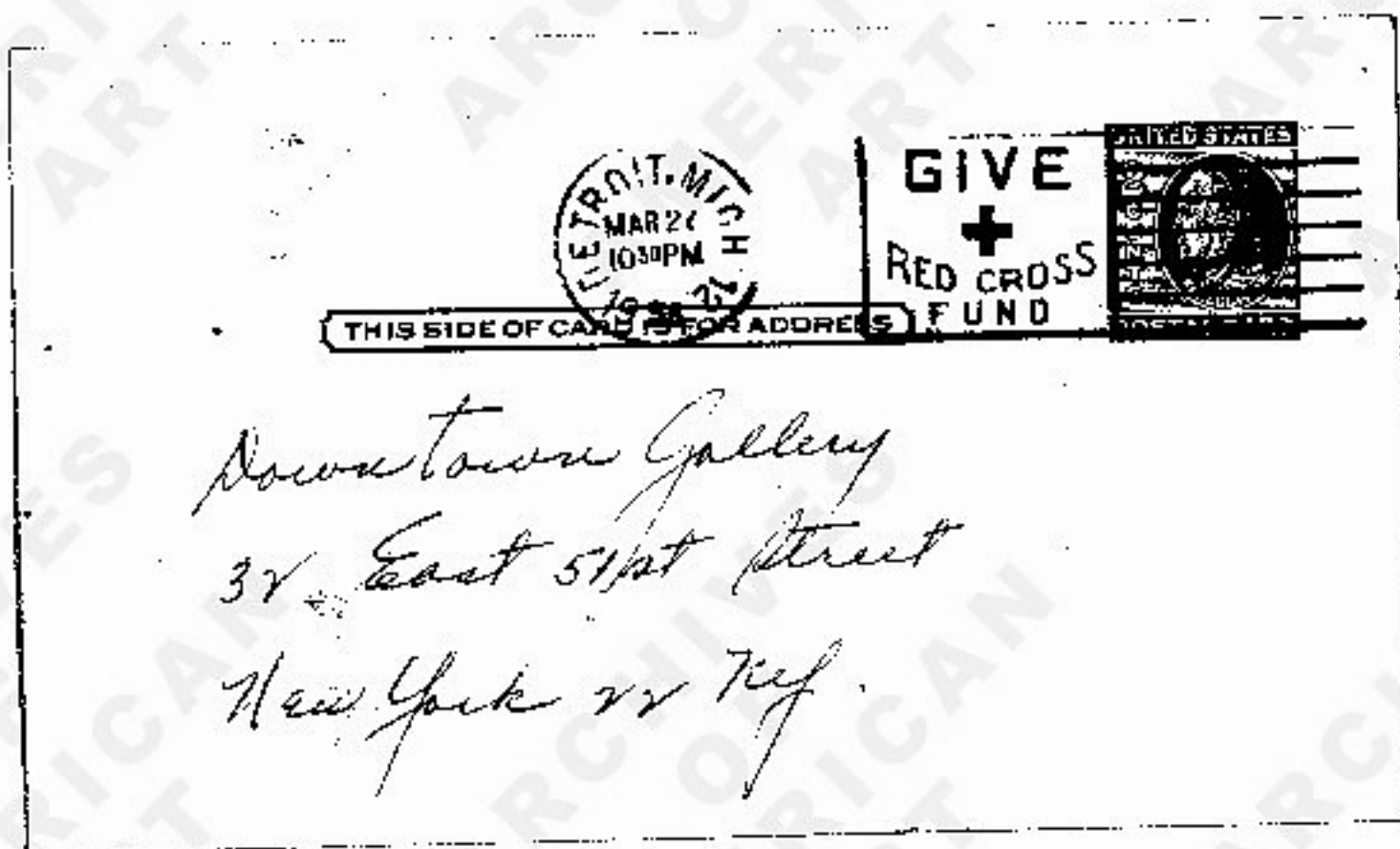
A bill acknowledging the amount of your check is enclosed. You may pay the balance at your convenience.

Sincerely yours,

EGH:pb
Enclosure

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THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

Detroit, Mich., 3/27/58

This will advise you that we have carefully packed and forwarded to you
the following by prepaid express for Mr
Fleischman - 3 water colors under
glass

DETROIT INSTITUTE OF ARTS

By

Claude Ferry
Registrar

Form C of D—41-CA

AMERICAN ARTISTS GROUP

I N C O R P O R A T E D

★ ONE HUNDRED AND SIX SEVENTH AVENUE • NEW YORK CITY ★

March 18, 1958

Mr. Charles Sheeler,
Dows Lane,
Irvington, N. Y.

Dear Mr. Sheeler:

As you probably know, since 1935 we have made thousands of color plates of the work of contemporary artists. For the benefit of our artists, as well as for ourselves, we think that the time has come to make some additional use of these plates. Although we have no experience to go by, we believe many uses could be found for our plates. If that is so, it should mean additional income from plates which already have yielded royalties when used as Christmas cards.

The problem of payment for the various possible uses of color plates is more complex than the straight royalty plan for reproduction rights on Christmas cards. That's so because of the variety of ways in which publications and advertisers might use our plates.

We are confident that, if you will rely on our judgment, we will realize as much for you as we possibly can. After awhile, we might be able to set up rate schedules for the use of plates. Meanwhile, we hope that our past performance will prompt you to cooperate with us and trust us to do the best we can for you.

To get this plan going, we will have to spend a considerable amount of money for advertising, salesmen, etc. So, before going ahead, we would appreciate knowing if you want to go along with us in this project. If you do, please be good enough to sign one of the enclosed memoranda and return it in the enclosed envelope. Please keep the duplicate memorandum for your own records.

Sincerely yours,

AMERICAN ARTISTS GROUP, INC.


Samuel Golden, Director

SG:hf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Art in America

60 WEST 18TH STREET, NEW YORK 19, N. Y.

TELEPHONE: JUDSON 6-0100

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BEAUMONT NEWHALL

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DOROTHY GREEN SECKLER

Children's Page

IRMA SIMONTON BLACK

*I have no record of this
- no bill
- no entry
- no payment
pb 3/13/58*

March 12, 1958

Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Sir:

Our invoice #52W in the amount
of \$43.00 dated January 21, 58
is still outstanding.

We would appreciate your check
at your earliest convenience.

Sincerely,

Anthony Bower
Anthony Bower
Managing Editor

*list to mail
in file
ent. April 4/58*

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Wasserman

March 26, 1958

Dr. Harvey R. Wasserman
9 West Middle Turnpike
Manchester, Connecticut

Dear Dr. Wasserman:

Thank you for your letter.

"Parascope Number Three" by Abraham Rattner is still on exhibition at the Whitney Museum but should be returned to us very shortly.

For your information the price is \$2800, a figure exceedingly low for a painting of this quality by so outstanding an artist as Rattner. However, this is in keeping with our policy of distributing works of art where they will function and will be enjoyed.

If you would like to have the painting sent to you on approval after the closing of the exhibition, we shall be glad to do so. There is no obligation other than the expense involved in the packing, shipping and insurance.

May I hear from you.

Sincerely yours

EGH:1

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 18, 1958

Mr. L. E. Busan, Assistant Head
Administrative Engineering
Research Staff
General Motors Corporation
Box 188, North End Station
Detroit 2, Michigan

Dear Mr. Busan:

I am writing to advise you that the Shaefer painting reached us in good condition and that we are most happy to have it for the exhibition.

I am very distressed, however, that your letter arrived after the catalogue was printed. Since we had not heard from you previously, we assumed that it would be satisfactory to word the credit as follows: "Lent by the General Motors Corporation." We have held up the mailing on the receipt of your letter and will enclose a correction note if you so desire. Won't you please telegraph immediately? Unfortunately a number of the catalogues have already been mailed, but the balance will await your reply. I hope that you will not be too annoyed.

Sincerely yours,

EGH:pb

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Date March 26, 1958

No. 5-58

GIFTS TO THE UNIVERSITY OF NEBRASKA ART GALLERIES

Name of Donor Mrs. Edith Gregor Halpert

Address 32 East 51st Street, New York 22, N.Y.

I hereby give, grant and convey the items described below to the Board of Regents of the University of Nebraska for the University of Nebraska Art Galleries to be used in accordance with generally accepted museum policies.

One painting, oil and lacquer on panel, entitled "Panel of Polyptych", by John Boote, Jr.

Donor's signature

Date

Edith Gregor Halpert
Apr 7, 1958

Received by:

Norman A. Golhe Signature
Director's
University Art Galleries

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 22, 1958

Mr. R. T. Eldridge
Folsom Engraving Company
212 Summer Street
Boston 10, Massachusetts

Dear Mr. Eldridge:

Evidently all our plans went astray. Thus will you communicate directly with Mr. Wight regarding the four plates of which you were good enough to send me trial proofs as promptly. He will give you the final instructions.

I am enclosing our check for the half-tone ordered by Mr. Cavan.

Again, thank you for your continuous cooperation.

Sincerely yours,

EGH:pb
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

Mrs. Edith Gregor Halpert - 2

March 18, 1958

5. Not many refusals to date. A letter to Dr. Howard Kaiser to be forwarded from his Washington address came back. Ludington has declined and so has your friend, Mrs. Naves. I shall ask Vincent Price to write her as he believes that she loves him and her love must go somewhere.

6. What about the painting for Don Winston? Warn me well before it arrives on his doorstep. I should like to prepare him.

Now, do honor this letter with your full capacity as we must clear up all this front and back matter in the catalogue before I can go up to San Francisco to help lay out the book.

Ever yours,



Frederick S. Wight
Director of the Art Galleries

FSW:ys
Enclosure

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Mar 19 1958

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Dear Mrs. Halpert,

Thank you for your letter of Feb. 27.

The University library has just acquired a copy of James Thall Polyz's "Ben Shalom - His Graphic Art", so that I am able to list some items mentioned in it.

I am particularly interested in the possibility of getting a copy of one of the silkscreen and color prints shown as follows: Page 67 - Phoenix; Page 69 - Mini Building; Page 66 - Triple Dip.

I would also appreciate some information as to prices and availability of the following drawings: - Page 92 - Sad Clown ($11 \times 8\frac{1}{2}$); Page 98 - Head of Lincoln ($12\frac{1}{2} \times 9\frac{1}{2}$); Page 118 - Negro Mother + Child ($12\frac{1}{4} \times 9\frac{1}{2}$); and on Page 121 - Tricypot (After Titian) ($22\frac{1}{2} \times 18$).

"The Shape of Content" will probably be available soon, and I may be able to list additional choices. Meantime, I would like to hear from you concerning the above.

Very truly yours,

Ralph F. de Bette

Box 2643 Un. Stat.

Gainesville, Florida

March 27, 1958

Mr. Alden F. Megraw
Head, Department of Fine Arts
Room 201, Theatre
University of Colorado
Boulder, Colorado

Dear Mr. Megraw:

I am glad that we finally straightened out the selection of the three paintings for your summer exhibition.

The consignment form is now enclosed ^{calendared} and the pictures will be ready for pick-up on May 26th or earlier. The photographs are in your possession and I shall expect the return of the other prints which you are not using. *fr*

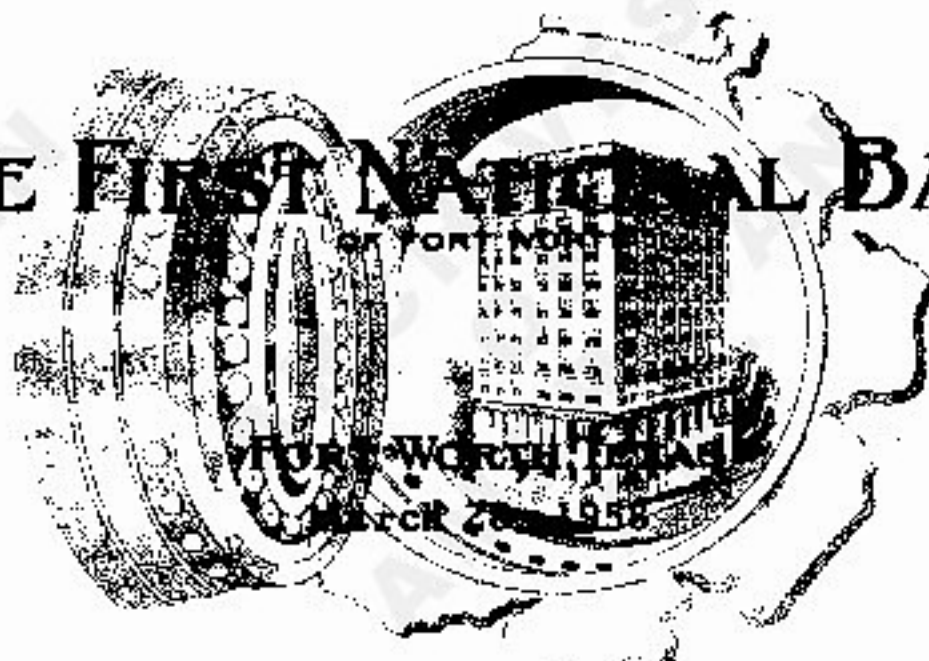
I hope the show will be a great success.

Sincerely yours,

EMM:ph
Enclosure #5667

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE FIRST NATIONAL BANK



SAM CANTLEY, III
VICE - PRESIDENT

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

You were more than nice to acknowledge the nude catalogue. We have had great fun with the exhibition and I must say the idea had more than a frivolous intent. I think it is high time that artists get back to drawing and the nude of course is the basis of all forms found in nature.

I wish I could see the O'Keeffe watercolors. Your catalogue of the show was very good looking. I am afraid the purchase of an O'Keeffe nude would be a little beyond me, but I would love to see them.

Betsy and I have hopes of getting to New York the first week in October. It has been five years since either of us was there so I am sure you can know how much both of us are anticipating the trip. A great deal of that anticipation is based on seeing you and the Downtown treasures.

Regards,

A handwritten signature in black ink, appearing to read "Sam Cantley, III", is written over a horizontal line.

Sam Cantley, III
Vice President

SC:mcm

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Cord

2123 LEROY PLACE
WASHINGTON 8, D. C.

POC

March 26, 1958

Dear Mrs. Halpert,

This is an ill-starred
week in my life. The fact that
I shall have to return both
of the Georgia O'Keeffe's to you,
after becoming too attached to
them, would be enough to make
it so, without the two emergent
issues on the home front which
make the return necessary.

Jan Goldman
65 MERRIAM AVENUE
LEOMINSTER, MASSACHUSETTS

March 20 '58

The Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Mrs. Halpert;

In your note written Tuesday
you asked me - in your post script -
to return the Weber photos.

I mailed them out to you
just about 2 weeks ago, in the
original envelope. It certainly
should have reached you days
ago. Please let me know if you
haven't received the envelope
yet so that I can inform the
post office. I would feel dreadful
if anything has happened to
the photos.

Sincerely,
(Mrs. R. H.) Jan Goldman

AMHERST COLLEGE

Amherst, Massachusetts

DEPARTMENT OF FINE ARTS—MEAD ART BUILDING

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 50 years after the date of sale.

Dear Mrs. Halpert: Re: Stuart Davis and William Zorach paintings

This is to inform you of the plans for picking up objects from New York lenders to the Amherst College "Armory Show in Retrospect." Our shipper, Westcott and Sons, of Amherst, Mass., will send a truck and crew to the New York City area on Tuesday, February 11, 1958. In case of extremely inclement weather, the truck will arrive on the following day, Wednesday, February 12.

Westcott and Sons has had considerable experience in transporting works of art for our museum and others in the area for a number of years. We have always found their services entirely satisfactory and therefore have not hesitated to employ them for this shipment. They will arrive prepared to load the works for maximum safety in transit. The crew will be large enough that the truck will be attended at all times during the pick-up and loading, and the workmen will carry appropriate identification, which they should present on arrival. The shipment will of course be insured according to previous agreement.

I trust these arrangements will be satisfactory to you, since they provide us with what seemed the safest and most economical method of transporting the large number of works to be exhibited here.

Sincerely yours,

FRANK ANDERSON TRAPP

FAT:mc

Dear Mildred,

Thank you for your
lavish gift of arclids. I shared
them with Frau Marcus, who
left to day for Nassau.
She thoroughly appreciated them,
and feels grateful to you too.

Here is a draft on my
son Marvin's account for
the balance due on "Figure
with Birds". Buying the
picture through you made
it an even more exciting
venture than it would other-
wise have been.

I don't think we'll be

AKRON ART INSTITUTE

69 EAST MARKET STREET • AKRON 8, OHIO

LEROY W. FLINT, Director

Telephone: FRanklin 6-3195

March 15, 1958

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Downtown Gallery
Miss Edith Halpert, Director
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for your note which came this morning as I was preparing to write this. We are a little disappointed that the Shahn drawing is gone but would still like to have the following group.

SHEELER
CONTINUITY #2

MARIN
DELAWARE COUNTY

and the RATTNER that was hanging in the gallery when I was there and for which my notes do not provide a title.

We have arranged for Berkeley to pick things up for shipment to us early in the week of March 17 and hope our hurry will not inconvenience you seriously.

Please send us prices to confirm my hasty notes and we will honor any differential between price to us and to possible private purchasers that you indicate.

I deeply appreciate your kindness when I was there and your continued help.

Sincerely,



Leroy Flint
Director

LF/pl

From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

March 21, 1958

MEMO TO MRS. EDITH HALPERT:

Is the man who made the object
in the ad you sent me named Stuart
Davis? And, if so, is this his
given name or did he adopt it? If
he adopted it, when?

If you will let me have
this information, I will answer
your question whether anything can
be done.



for publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 18, 1958

Mr. Eugene Grossman
Eliel and Loeb Company
175 West Jackson Boulevard
Chicago 4, Illinois

Dear Mr. Grossman:

I am glad that you had the Shahn drawing repaired satisfactorily and agree with you that we should be responsible for the repair costs in view of the fact that the Railway Express Company has not met its responsibility. Obviously, even you - as an insurance broker - could not succeed in making the company come across.

I am enclosing our check for \$75., which I hope you will find satisfactory. Naturally, the artist cannot be liable for any of the charges and we are assuming the amount mentioned in the hope that you will be happy with your purchase.

Sincerely yours,

EGM:ph
Enclosure

Returned to
E.C.H.
Sent down for
File 7/15/58

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CASTLETON *China*
INCORPORATED



March 27, 1958

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are interested in having the "Castleton Collection" of original paintings and drawings appraised. The following is a list that may be viewed at our New York Showroom at 212 Fifth Avenue. *after April 15th*
On Tour now
W.M.

1. Vin Rose by Picasso
2. Caryatides by Modigliani
3. Rocks, Trees and Schooner by Marin
4. Flower Maidens by Dali
5. Town with Boats by Stuart Davis
6. Dancer by Mileana
7. 6 Opera Scene sketches by Bemelman
8. 5 Green Thumb sketches by Arnold Blanche
9. Moon Goddess by Yee
10. In Tropical Waters by Ellender
11. Maya by Montenegro
12. French Garden sketches by Vertes
13. Spencerian drawing of Deer - Author unknown

The remainder of the list are of paintings and drawings located at our factory in New Castle, Pennsylvania.

14. Black Tulip 7" x 9" drawing by Peggy Bacon
15. Performer 23" x 40" oil by Schrieber
16. Wild Flowers 25" x 29-1/2" oil by Fiene
17. 4 water color scenes 21" diameter. Each scene represents a different locality of the U. S. (North, South, East and West) by Dehn
18. 2 original etchings of Farm Scenes 5" x 8" and 6-1/2" x 9" by Nason
19. Lancer sketch 24" x 19" by Romano
20. Two Year Old 30" x 42" oil by Townsend
21. 4 Fruit paintings in water color 7" x 10" - Author unknown

March 22, 1958

Mr. C. H. Johnson
Eagle's Nest Road
Hurley, New York

Dear Mr. Johnson:

Thank you so much for sending the two photographs.

We have been doing so very little with folk art in the past few years that unless we have offered to us something of unusually high quality which we can sell to an art museum, it does not seem sensible for me to invest any money.

Please keep me in mind and when you do find something in that category, do let me know.

Again, many thanks.

Sincerely yours,

EGH:pb
Enclosures (2)

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March 19, 1966

Mr. Cyril A. Spinola
Mehark Realty
7919 Rainier Avenue
Seattle 18, Washington

Dear Mr. Spinola:

Thank you for your letter and for your very kind statement regarding this gallery.

Unfortunately, no matter how much we like the work of an artist, our new policy makes it impossible for us to consider any additions to the gallery. About five years ago, we decided to reduce our responsibilities and to concentrate entirely on the small number of artists whose names are printed below. Having devoted almost thirty years to the promotion of new artists, we decided to reduce our responsibilities in view of the fact that so many galleries have been established in New York City during the last decade.

Sincerely yours,

EGH:pb

March 22, 1958

Mr. Harry O. Guillaume, Head
Department of Art
Iowa State Teachers College
Cedar Falls, Iowa

Dear Mr. Guillaume:

I cannot tell you how embarrassed I am that your letter has remained unanswered so long. I started to hunt for an appropriate piece of sculpture within the figure and left the letter in the wrong compartment.

If it is not too late, I should very much like to cooperate with you. While no one of the artists whose names are printed below has any paintings or sculpture in the price category you mention, we have some very beautiful pencil drawings by Kuniyoshi, just turned over to us by the estate. There are drawings by other artists also, including Leonard Baskin, Bernard Korfel, John Marin, Abraham Rattner, Ben Shahn, Niles Spencer, and William Zorach, as well as some very interesting paintings by a few brilliant young painters who are not well known but give promise for the future. These are David Corson, Don Fink, Bruce Gilchrist, Jonah Kinigstein, Jacob Lawrence, Henry Mins, Donald Thrall, and sculpture by David Gould and Abbott Pattison.

Unfortunately, we have very few photographs to offer you, but if you will check several of the names, perhaps we can arrange to have them made.

Sincerely yours,

EGH:pb

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

(26)

1042P

MA 100 13 COLLECT=SAN FRANCISCO CALIF 12 1047AMP=

EDITH HALPERT DOWNTOWN GALLERY=

32 EAST 51 ST=

MAR 12 PM 2 28

SAD BUYER WILL BUY SHANN'S LABYRINTH, BALANCE ON TIME
PAYMENT, LETTER FOLLOWS=

JAMES PATRICK GOODWIN=



SHANN'S LABYRINTH

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

C. K. Johnson

AMERICAN ANTIQUES ~ EARLY AMERICAN PORTRAITS ~ PAINTINGS AND PRINTS
EAGLE'S NEST ROAD, HURLEY, NEW YORK

March 17, 1958

Miss Gregor Halpert
32 East 51st. Street
New York 22, N. Y.

Dear Miss Halpert: -

Enclosed you will find a photo
of a very early gentleman, canvas 19 x 26 inch.;
would it be of any interest to you? It needs a little
restoring. Price \$125.00.

Also you will find a snapshot
of a weather vane, Eagle's wingspread 48 inches.
All complete; head needs a small restoration. It
has fine original gilding. Price \$120.00.

Sincerely yours

C. K. Johnson

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reservations are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Brooklyn College

Bedford Avenue & Avenue H, Brooklyn 10, N. Y.

Department of Art

March 25th, 1958

Dear Edith,

Please forgive me for sending this information a little later than promised.

The title for the painting is "Vibrations"

It is unfortunate that we cant tell the truth because actually this is the wiring-system used by a prominent Brooklyn Bookie joint and what we see is the transmission of the results of the fourth race at Jamaica. The truth, furthermore, is that I actually hate telephones and I hope it doesnt show in the painting.

Seriously (while none of the images in the paintings have a direct relationship to existing components of that industry I did familiarize myself with all kinds of electronic equipment and I kept in mind the phenomena of sound travelling inside of a maze of linear compositions. ~~Now~~ In one area there is a resemblance to an electronic tube but I think of this as being incidental to the general idea of the images of sound.)

I hope this helps.

Sincerely
Jimmy Ernst

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

College Center Box 117
State Teachers College
Geneseo, New York
March 30, 1958

Downtown Gallery
32 East 51st St.
New York, New York

Dear Sir:

In answer to your letter I wish to thank you
for your interest in our organization.

We are primarily interested in a large abstract
panel ranging in price from \$100 - \$150. Mr. Barkin,
an art professor at Geneseo, is studying at Columbia
University and he will be visiting your gallery in the
near future.

Thank you for your interest in us as it has
been both helpful and useful.

Sincerely,

Anne Hodgkiss

Anne Hodgkiss
Art Club Secretary

not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

PO ✓
offici
have
ed new
winter
Walter

March 18, 1954

Mrs. R. H. Goldman
65 Merriam Avenue
Lynnminster, Mass.

Dear Mrs. Goldman:

It was good to hear from you.

Indeed, it will be a very much better idea for you to come in to see what we have in the way of Eakins, as we find it rather difficult to select photographs at random. When you arrive, I shall be very glad to show you a completely representative group with a very wide price range. I am sure that you will find something that will make you happy within your own budget.

I look forward to seeing you.

Sincerely yours,

EH:pb

for publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 18, 1958

Mr. Alvin Gittens
College of Fine Arts
Department of Painting
Art Center West
University of Utah
Salt Lake City 12, Utah

Dear Mr. Gittens:

Thank you so much for sending me the very handsome and
informative booklet on Nine American Painters. Also,
I am sure that the artists will be as delighted as I am
to receive the copies you were good enough to send them.

May I thank you, too, for the very nice mention you make
of the Gallery.

Sincerely yours,

EGH:pb

For publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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are creative work (or can be!)

It may be possible for
me to be in N.Y. late in April
or early May - and I'll look
forward to seeing you then -

Sincerely

JK

March 22, 1958

Miss Joanna Shively
Detering Galleries
1403 McGowan
Houston 4, Texas

Dear Miss Shively:

This is to advise you that all the pictures arrived, minus the items you have listed as sold. A bill for these is enclosed.

Everything is in good order, with the exception of the list included in Miss Wolvin's letter of February 26th, all of which had been reported to the Railway Express and to Slick Airways. No doubt this will be settled shortly.

At this point I want to tell you how much I enjoyed meeting you and Miss Detering and I certainly wish that the exhibition had been a greater success for your sake, as I realize what expense was involved.

Frankly, I was disappointed, too, as all the artists are favorites in Texas and many in Houston. You know, of course, that with one or two exceptions, each of the artists is represented in collections right within Houston. Also, I selected what many will agree were really outstanding examples in each instance. In analyzing the situation, I have arrived at the conclusion which coincides with my first impact in seeing the show. Naturally, I assumed that you had a separate professional gallery for hanging the paintings at eye level and with the appropriate lighting. No matter how good a painting is, unless it can be seen in the customary manner and unless the illumination brings out its qualities, the public response cannot be enthusiastic. With gay pictures by younger artists who have not developed into subtlety, it may not be as serious, but I must confess I was rather unhappy, particularly because I liked both of you so much and wanted the show to be a huge success for you. I hope you don't mind my telling you this, now that it is all over, but perhaps for future exhibitions you might plan to clear one or two rooms and concentrate entirely on the works of art per se. Please forgive me if I sound stuffy, but I love you just the same.

Do let me know when you and Miss Detering are coming to New York so that I can arrange to have a party for you.

Sincerely yours,

EGH:pb

Please forgive me for being
a problem to you. Perhaps
I can improve your impression
when we meet again.

Zickler my husband will
return the paintings to you
when he is in New York next
week or I shall express them
to you.

Sincerely
Elizabeth W. Lord

March 15, 1938

Mr. Patrick J. Kelleher
Curator of European Art
William Rockhill Nelson Gallery of Art
Kansas City 11, Missouri

Dear Joe:

After reading your opening sentence, I became so frustrated that I could not answer your letter of the 11th earlier. Besides, my blood pressure rose when I read of the error in relation to the shipment of three rather than two SUPER-MARKETS. However, this mistake was made by one of our three male employees, so-----grrrrr-----for the boys, and of course, except you.

I, too, am pleased that you have finally acquired a Shahn and more so that you intend to add one of larger dimensions in the future. A foam-rubber pad will be placed on the doorstep for your comfort and I shall try to draw you gently into the interior. At the moment we are clean out of Shahn but he is working very hard and certainly by next fall we shall have a hot number for you, particularly if you give me a month's warning, so that I can tuck one away. The run on American art is giving me the jitters and for the first time, I really have to hide pictures for my favorite museums.

I agree with you about the Murdock Collection which I, too, visited about a year or two ago, after the convention at Des Moines. Mrs. Rayna has been doing a noble job and we all cooperated with her in offering for selection top examples by all the artists.

And so, my very best to you.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Re
Lante
out*

WILLARD GALLERY

23 WEST 56 • PLAZA 7-3830

NEW YORK CITY 19 • N. Y.

March 22, 1958

Dear Edith:

In connection with an invitation to a meeting of the galleries the group of us listed the other evening, I thought it might be well to send a brief statement of purpose, aims, etc., and so typed the enclosed rough draft.

But possibly we should just issue an invitation and then tell them what we have in mind when they get there.

Would be ^{pleased} ~~pleased~~ to have any suggestions and please telephone me anyway.

Sincerely,

Sam

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Print Council of America

Wm. Hill & Co.

527 Madison Avenue
Room 311
New York 22, New York
Phone: Plaza 5-3769

March 31, 1958

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

Regarding our project "Sales of Original Prints by American Artists at Museum Sales Desks" I regret that there has been so much delay in giving you the promised report, which we had expected to make every third month. The museums were extremely slow in reporting to us and the last one was heard from only a few days ago.

All of them complain that prices of the prints are too high and the selection not "popular" enough to appeal to their customers.

I am sorry to tell you that only one of Ben Shahn's, print "Mine Building" has been sold to date. The price, as you know, is \$110, less 20% commission to the Corcoran Gallery. The amount due you is \$88, for which our check is enclosed.

The project will be thoroughly discussed and revised at the forthcoming meeting of the Council's Board of Directors late in April. Thereafter we will inform you of the decisions reached.

We deeply regret the unfortunate outcome, thus far, of this undertaking and understand if, under the circumstances, you wish to have the Shahn prints returned to you.

With kind regards, I am

Sincerely yours,
PRINT COUNCIL OF AMERICA

Theodore J. H. Gusten

Theodore J. H. Gusten
Executive Secretary

A non-profit organization to promote the growth and appreciation of fine prints, new and old

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TG:SEC
Encl.

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Established 1896

FOLSOM ENGRAVING COMPANY

Photo-Engravers

212 SUMMER STREET, BOSTON 10, MASSACHUSETTS

Telephone Hancock 6-5390

March 19, 1958

Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Attention: Mrs. Halpert

Dear Mrs. Halpert:

Regarding your letter of March 18th, we are sending herewith a ROUGH proof of the four subjects as requested, and we are also sending a similar proof to Mr. Anthony Bower at 60 West 55th Street. We want to to emphasize that these are first proofs only. We will await further information as to what we are to do with these, as we have had several different instructions, but of course when the finished proofs are ready, we will get this information from you.

Cordially yours,

FOLSOM ENGRAVING COMPANY,

E-B

R. T. Eldridge
R. T. Eldridge

P.S. Regarding our Feb. bill for one halftone of a George O'Keefe painting, we made this for Spencer Cowan of the University Press, who were printing something for you, and he requested that we bill this directly to you. I hope this makes it clear to you.

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RX STANDARD TIME

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BN1231 BRUXELLES 19-21-1140

EDITH HALPERT FOUNDATION 32 EAST 51 STREET NEWYORK22

EXPOSITION AMERICAINE IMPOSSIBLE AU PALAIS DES BEAUX ARTS

LETTRE SUIT

GIRON

CFM BN1231 32 51 22

COMMUNICATIONS
A SERVICE OF RADIO CORPORATION OF AMERICA
30 ROCKEFELLER PLAZA, N.Y. TEL. CI 7-5525

March 2, 1958

- 2 -

Mar. 1 - Letter to ES referring to the final consignment list which was sent to HP February 27th and requesting that the insurance be placed immediately on the items Bodwerth was to pick up and crate for transportation to Newcomb Macklin.

THE MOSES OF 1897 WAS NOT INCLUDED ON THE LIST.

Mar. 4 - Bodwerth picked up the paintings from this Gallery for shipment.

SUNDAY, Mar. 16 - ES phoned EGH at home, requesting that the MOSES be shipped in time to reach Chicago on Thursday. (This, incidentally, was the first mention of the MOSES after February 27th when the letter from Mrs. Fagan suggested the large concession already made by the Gallery in the letter of February 18th. There was sufficient time, indeed, for a call after the receipt of the consignment which did not include this painting.) I explained to ES that under no circumstances could Bodwerth have the picture in Chicago by the 18th, as it required crating, and no transportation company could deliver it that rapidly unless the enormous expense of air express were considered.

Monday, Mar. 17 - The Gallery phoned Bodwerth early to pick up the painting and to make every effort to get it there by Thursday. After repeated telephone calls, we learned that because of St. Patrick's Day, with the street closed off by the parade, the truck could not enter on that day. Thus it was not picked up until Tuesday. But when we phoned on Wednesday, we discovered that the crating had delayed the shipment and it would not be sent until late that afternoon. Because the catalogue, which reached us, stated that the exhibition would be held for only three days, it was absolutely futile to make the shipment as it could not reach Chicago before Monday under any circumstances. Therefore the telegram was sent and we recalled the crated picture.

At this point, I would like to interject that in no letter that we have received nor in any conversation had the actual dates of the exhibition been given to us.

March 20 - The telephone call referred to at the beginning of this letter.

As a closing remark and not as a defense, I want to point out that had we originally been given the information so frequently requested -- the number and titles of paintings borrowed in Chicago -- there would have been some basis for our further selection as we were eager, as everyone else was, to make the show a varied one. Had we known the actual dates of the exhibition in sufficient time, had we known how many paintings were to be included, and had the selection in Washington been made much earlier, our normal routine would have been followed, just as it has been for the 22 years which I mentioned before. We are not in the position, with all the activities of a busy gallery, to work otherwise -- with an average of four shows going out weekly, and with the trucking companies obligated to carry out previous orders, as opposed to sudden calls.

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. It cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 26, 1958

1914 next to Dr. Watter
Mr. Henry P. McIlhenny
1514-16 Bittenhouse Square
Philadelphia, Pennsylvania

Dear Mr. McIlhenny:

On several occasions you were good enough to invite me to see your collection on my next visit to Philadelphia.

Mrs. Kuniyoshi (known as Miss Mase at the Museum of Modern Art where she assists Dorothy Miller) is accompanying me next Saturday evening for a week and visit with Dr. Watter -- your neighbor. I am writing to ascertain whether you plan to be in town and if so, whether we may call on you at any time you specify.

I shall phone you from New York on Saturday.

Sincerely yours

EGH:ls

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Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

-2-

March 11, 1958

notice of the opening of the Nordness Gallery, and I most certainly hope that this will prove a mutually fine affiliation.

Cordially,

JTF
Joseph T. Fraser, Jr.,
Director.

JTFjr:ae

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March 18, 1958

Mr. John Frederic Hess, Curator
Fort Wayne Art School and Museum
1026 West Berry Street
Fort Wayne 2, Indiana

Dear Mr. Hess:

Thank you for your letter:

Indeed, we shall be very glad to cooperate with you in connection with the exhibition of paintings for your First Annual Fine Arts Festival. Coincidentally, I am arranging a very large exhibition for Dr. Harper, Director of the State University of Iowa, in celebration of their Twentieth Anniversary.

If you will let me know which of the artists whose names are printed below interest you and how many pictures you would like to obtain from us in addition to the two or three Marin paintings, we shall do our best to cooperate with you - or, if you prefer a one-man Marin show, this, too, can be arranged.

I showed your letter to John Marin, Jr., and we both agreed that it would not be advisable for him to undertake the talk you suggested as he has had no experience in the field and does not feel sufficiently prepared for such an occasion.

As soon as I hear from you, I shall follow through on the exhibition plans.

Sincerely yours,

RCH:pb



THE FELLOWSHIP OF
THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STS., PHILADELPHIA 2, PA.

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Mrs Edith Halpert, March 10, 1958
The Downtown Gallery
New York City, N.Y.
Dear Mrs Halpert:

Would it be possible
for you to send us a photograph of
Abraham Rattner's "Winter Composition",
as soon as you could get it to
Philadelphia?

noted 7 It is the picture which
just received the Mary Butler Memorial
Prize in the Fellowship Annual, at
the Pennsylvania Academy.

M Dorothy Gaffly wishes
to use it in an article which is
just about to go to press.

If you have such photograph

March 27, 1958

Mr. Ralph F. de Bedts
Box 2643 Union Station
Gainesville, Florida

Dear Mr. de Bedts:

I have received your letter of March 19th.

On checking with our records I find that all the drawings listed in your fourth paragraph have been sold. When you obtain the other book, THE SHAPE OF CONTENT, may I refer you to the following numbers which are still available:

Memorie Struggle	-	page 3	-	25-1/4x30 1/2	-	\$450.
Each	-	" 110	-	26 x 40	-	\$600.
Wall Writing	-	" 112	-	3-3/8x 5	-	\$125.
Russian Village	-	" 30-31	-	8 1/2 x 5 1/2	-	\$250.
Roman Viaduct	-	" 100	-	6-3/4 x 5	-	\$100.
Study for Goyescas	-	" 59	-	8 x 11 1/2	-	\$125.
Cello and Guitar	-	" 125	-	6 1/2 x 4 1/2	-	\$175.
	-	" 131	-	5 1/2 x 8-3/4	-	\$175.

Of those mentioned in your third paragraph, Phoenix (p.67), and Mine Building (p.66), both silkscreens with watercolor, (unframed), may still be obtained at \$110. each, but Triple Dip is completely sold out. We shall be glad to send you the first two, if you like. I am referring to the Phoenix and the Mine Building. Won't you please let me know.

Sincerely yours,

RM:pb

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*Copied erroneously
should have been \$150.
pb
sorry!*



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 64th ST. • NEW YORK 19 • COLUMBUS 5-5300

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

March 17, 1958

HERMON MORE
Director

LLOYD GOODRICH
Associate Director

JOHN I. H. BAUR
Curator

ROSALIND IRVINE
Associate Curator

MARGARET McKELLAR
Executive Secretary

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

I want to thank you most sincerely for the gift to our collection of Gray Terrain by Edward Millman, and for the kindness of John Marin in allowing Jack Baur and me to see Millman's work at the warehouse. We all feel that through your generosity we have acquired one of the best and most characteristic examples of the artists work. It will be a notable addition to the collection and we are most grateful.

Sincerely yours,

Director

HM:m

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March 18, 1958

Mr. Germain Seligman
Jacques Seligmann & Co., Inc.
5 East 57th Street
New York 22, N. Y.

Dear Mr. Seligman:

I cannot tell you how grateful I am to you and to Mr. de Hauke for helping me in connection with the lastres water-color situation.

I am forwarding all of the material to my client with a copy to the Museum of Modern Art for its archives and will return the original photograph to you within the next few days.

Again, please accept my thanks.

Sincerely yours,

EGH:ph

Copy to Mr. Cesar de Hauke

March 14, 1958

Mrs. Marguerite Belk
Secretary to Dr. Poland
Atlanta Art Association
1280 Peachtree Street, N. E.
Atlanta 9, Georgia

Dear Mrs. Belk:

Immediately upon receipt of your letter we shipped to the Atlanta Art Association the Arthur G. Dove painting Long Island 1940. On all "appraisals" the charges are payable by the consignee as we advised you in the past. However, the sum involved is quite small.

Although at the Dove Estate's instructions the price of Long Island has been increased to \$2500., we retained the original figure quoted to Dr. Poland. I hope that your donor will "come across."

Sincerely yours,

RM:ph

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March 18, 1958

Mr. Sidney Lieber, Assistant Controller
Executive Offices
Gimbels
New York 1, N. Y.

Dear Mr. Lieber:

Thank you for your letter.

As I wrote to you on March 1st, this matter has been pending for seven months and it was not until several weeks ago - after correspondence with Mr. Russell Roberts of the Walsh Adjustment Service as of January 21st that Mr. Engel called on us. He communicated with me subsequently - possibly last week - to discuss an adjustment on the Cigar Store Indian. I explained to him that under no circumstances do we replace missing parts on a work of art and that since most of our transactions are with museums, this would be completely out of the question. On the other hand, I suggested that probably the insurance company could sell the wood carving to another dealer whose clientele would accept new replacements.

In any event, the responsibility is that of Gimbels as the consignment was made to your organization and not to the insurance company.

I certainly would appreciate an immediate settlement after waiting and writing for so many months.

Thank you for your courtesy.

Very truly yours,

EGH:ph

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March 22, 1958

Mrs. Lawrence Fleischman
19480 Burlington Drive
Detroit 3, Michigan

Dear Barbara:

Because I am under the impression that Larry is on one of his diplomatic tours, I am addressing this letter to you and hope you don't mind.

No doubt you know that on November 15th we shipped four pictures in care of the Museum, for Larry's attention, for some project he had in mind. I believe he had specific people selected for the four paintings. At that time I made it very clear that we could not keep paintings of this type out of circulation and after a month wrote to the Museum and to Larry pleading that they be returned at once. After telephoning regarding the Weber, it was sent back to us, but the other three (listed below) have not reached us, in spite of the fact that I sent two letters, teletograms, telephoned, and talked in person to Larry during his last visit, and, I must say, in a very unpleasant manner.

I do not feel that I should express my indignation to you, but I am sure that you will understand that I have every reason to flip about the situation, after all the requests and over a period of four months. Will you be a darling and see that these are packed and shipped immediately upon receipt of this letter, with all the charges prepaid. At the moment I am so g— d— mad that I cannot think of any social amenities except to tell you that I still love you.

And do come to New York soon. It has been a long time.

Sincerely yours,

EGH:pb

Georgia O'Keeffe - SLIGHTLY-OPENED CLAMSHELL - 1926 - Oil
Mitchell Siparin - ACADEMIC FESTIVAL - 1957 - Watercolor
John Marin - NEW YORK - Watercolor and crayon

March 27, 1958

Mr. Jerome Stone
212 Maple Hill Road
Glencoe, Illinois

Dear Mr. Stone:

Thank you for telephoning. I hope to have the pleasure of meeting you when you come to New York.

Last evening I discussed the situation with Abe Ratner and for the first time in my career suggested that the artist make a reduction in the price of his picture. Another example of this same period and size is listed at \$4800 and if you desire to acquire the picture, we can make that adjustment.

To give you a further benefit, you may make a direct contribution to North Shore Congregation Israel amounting to \$720 or 15% which the artist and we were willing to contribute toward the fund. Thus the \$720 will be considered a direct contribution from you and therefore deductible in your tax report.

Of course you may keep the painting for another week or so to make certain that it fits in with your collection. Naturally we consider this an outstanding example of Ratner's work and hope that you arrive at the same conclusion after living with it.

I am enclosing an on-approval form, just as a record. Won't you please sign the blue copy and return it to us at your convenience.

Sincerely yours,

RCH:ph
Enclosure

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ONE SUTTON PLACE SOUTH
NEW YORK, N. Y.

Mrs. Halpert,
The Downtown Gallery,
32 East 51st. Street,
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for your letter of March 8th.
regarding the things bought from you.

After writing you, I found in my pocket
book the enclosed list. I was wrong about the
eagle.

I realize how very ill you were that
day and certainly do not want to add further
punishment to that already sustained by having
such a bad cold. So I am sending you a cheque
in accordance with the list forwarded to me
afterward by mail.

With all good wishes,

Sincerely yours,

Joan M. Virgin

P.S. May I send the Washington Tomb back to you
when I go to the country to be stretched
and re-tacked into the frame?

J.M.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 19, 1958

Mr. Richard D. Pinney
Vice President in charge of Public Relations
Coe College
Cedar Rapids, Iowa

Dear Dick:

We have just received another statement from Heydenryk for replacing the broken glass on a picture returned from Coe College. No doubt you recall your correspondence objecting to the figure of \$21.85. Therefore we paid half the sum and, as I wrote to you, Heydenryk expected the other half from you. The statement is now enclosed and I hope you will find this sum sufficiently low to straighten out the matter.

When are you coming to New York again? It has been a long time and I always so enjoy your visits.

Sincerely yours,

EGH:pb
Enclosure

+ \$16.93 3/1

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNAHILL, *Vice-President* - SELDEN B. DAUME - MRS. EDSEL B. FORD
LESLIE H. GREEN - DOUGLAS F. ROBY - JAMES S. WHITCOMB

EDGAR P. RICHARDSON, *Director*

WM. A. ROSTICK, *Secretary & Business Manager*

Phone TEmple 1-0300

March 10, 1958

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York City 22

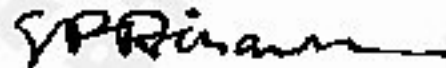
Dear Mrs. Halpert:

Crowell is going to make a second printing of my Painting in America this spring and I have a chance to make some corrections.

I don't want to stick a knife into Cahill, any more than you do. But I want to see your name mentioned in this second printing. So will you add this to all the other things you have on your mind at the moment? When did you begin the folk art gallery, or dealing in folk art?

It was stimulating to see you, as it always is.

Sincerely yours,



E. P. Richardson,
Director

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the dallas museum for contemporary arts

5966 WEST NORTHWEST HIGHWAY

dallas , texas

TELEPHONE . . . EM 1-0360



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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51st Street
New York, New York

Dear Mrs. Halpert:

In behalf of the Dallas Museum for Contemporary Arts, I wish to thank you for your very generous loan to our Realism exhibition. The O'Keefe painting added greatly to the success of the exhibition and we are extremely grateful.

Sincerely yours,

Betty McLean Blake
Chairman, Realism Exhibition

March 17, 1958

ring sales transactions,
lating written permission
wed. If it cannot be
ed that the information
date of sale.

March 18, 1959

Downtown Gallery
32 E. 51st Street
New York City, New York

Gentlemen:

I have read with interest of your one man showing of Ben Shahn's new paintings.

Unfortunately, due to the press of business, I am unable to get to New York for the next six weeks and would appreciate your sending me a priced catalog of Mr. Shahn's new works.

I am extremely interested in his work and am the proud owner of several of his drawings.

May I expect an early reply?

Very truly yours,

WT Steele

William T. Steele

WTS:cac



COE COLLEGE

PUBLIC RELATIONS • NEWS SERVICE

March 29, 1958

Dear Edith:

We have sent Heydenryk a check for \$10.93 which should keep them from your doorstep forever. These negotiations have been fun and I will miss them.

I am enclosing a flyer on our Fine Arts Festival you might enjoy seeing.

I don't know when I will be in New York next time but you can count on seeing me when I am.

Incidentally, let me know if you plan to be in Iowa City in connection with your show there this summer. Your Cedar Rapids friends would like to get a look at you if you are.

Sincerely,

Richard D. Pinney, Vice-Pres.
In Charge of Public Relations

RDP:ms

Miss Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mar. 19, 1958

Mr. Albert Christ Janer
Pennsylvania State University
University Park
Penna.

Dear Mr. Janer:

Your pictures arrived at the Gallery in good shape. Unfortunately we are missing one painting; the very last one on our revised consignment to you, of Oct. 18th, 1957. The title being "Study" an oil painting by David Corson.

Can you possibly make a check? It may have been mislaid somewhere.

Many thanks -

Sincerely yours

John Marin, Jr.

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is he published 60 years after the date of sale.

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202
ARTHUR D. SCHULTE
ONE WILLIAM STREET
NEW YORK 4, N.Y.

MARCH 27, 1958.

MISS EDITH G. HALPERT
DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK, NEW YORK.

DEAR MISS HALPERT:

THANK YOU VERY MUCH FOR YOUR LETTER OF MARCH 22ND
CONTAINING APPRAISALS FOR INSURANCE PURPOSES OF MY
RATTNER AND WEBER.

MRS. SCHULTE AND I ENJOYED THE BRIEF VISIT YOU PAID
US AND LOOK FORWARD TO THE PLEASURE OF SEEING YOU
AGAIN.

WE WILL MAKE A POINT OF DROPPING IN AT YOUR GALLERY
AT AN EARLY DATE.

SINCERELY YOURS,



ARTHUR D. SCHULTE

ADS/F

**CONTINENTAL ILLINOIS NATIONAL BANK
AND TRUST COMPANY OF CHICAGO**

231 SOUTH LA SALLE STREET TELEPHONE STATE 2-3000

CHICAGO 90, ILLINOIS

TRUST DEPARTMENT

March 12, 1958

Handwritten:
OK
Woods
enclosed

The Downtown Gallery Inc.
32 East 51st Street
New York 22, New York

Gentlemen:

Mr. Willis F. Woods, Director of the Norton Gallery and School of Art in West Palm Beach, Florida, has notified us of delivery by you of Georgia O'Keeffe's painting "Palms With Moon" to the Gallery. We understand that the painting is to be acquired by The Palm Beach Art League for the Gallery at a price of \$5,400.

Accordingly we are enclosing two copies of a Bill of Sale for this painting. It will be appreciated if you will have the original executed by the owner, and returned to us. If the Gallery is the owner, rather than simply agent for the owner, we will wish the Bill of Sale to bear your corporate seal. Upon receipt of the Bill of Sale in properly executed form, we will forward our check for the purchase price on behalf of the League. The carbon copy of the Bill of Sale we presume you will wish to retain for your own files.

Yours very truly

Handwritten signature: L. F. Veitch

L. F. Veitch
Trust Officer

LFV:GWB

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

March 22, 1958

Mr. James Patrick Goodwin
1805 Jefferson, Apt 101
San Francisco, California

Dear Mr. Goodwin:

Thank you for your check. I am so glad that you had this
slight windfall.

The drawing was shipped to you on March 14th and should be
in your possession by this time. I honestly feel that you
got the better of the two drawings, so don't be distressed.

Sincerely yours,

EGH:ph

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mildred R. Fagen

Old Mill Road, Lake Forest, Illinois

return in 2 weeks from a trip to the coast.

I enclose a note from Petronel Lukens of the Art Institute. My methods you see are as precise and exact as your own. - whenever I have the perogative.

Sincerely yours
Mildred Fagen

Norton Gallery

**CONTINENTAL ILLINOIS NATIONAL BANK
AND TRUST COMPANY OF CHICAGO**

231 SOUTH LA SALLE STREET

TELEPHONE STATE 2-2000

CHICAGO 90, ILLINOIS

TRUST DEPARTMENT

March 24, 1958

Miss Edith G. Halpert, Director
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for returning the executed Bill of Sale for Georgia
O'Keeffe's "Pelvis With Moon". We are enclosing our check
for \$5,400 in payment for this painting on behalf of The Palm
Beach Art League.

Yours very truly

L. F. Veitch
L. F. Veitch

LFV:GWB

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Pioneer Acres
Beaver Dam Rd.
Selkirk, N.Y.
Moh. 15/58

Dear Mrs Halpert:

I have now lived with these photos of the works of C.S. Price long enough to see them change and take on more form - that form which they actually have but which does not always reveal itself immediately, I do not believe, to even the most discriminating viewer. Thus, f. inst. after something like three days of not looking at them I found ~~that~~ that they had "jumped a mile" in my estimation and that, of course, is but another word for seeing.

I was relieved to find, too, that even his most abstract work is based very clearly on reality and personal experience with things seen and lived with, do, indeed, contain an even greater portion of the classic verities of painting than do some of the more representational ones. That special "Western" element which I had been looking for is very strikingly present and by Western in this sense, I meant uncontaminated by Eastern rather than merely regional. Also, I think that he is infinitely stronger than some of those he is supposed to have influenced.

As this is being written we are having another of the series of snowstorms that we have had again and again and whereas this was to have been mailed in time to reach you on Monday, I have just had word that we are not going to get in to town after all, as per our plans. We have a rather long driveway here and have had to be plowed out five times so far and once after six days of being completely snowbound. (six issues of the N.Y. Times arrived in one batch!). I am very sorry if the stipulated time of a week's use of the photos is being stretched some, but Monday, surely.

I shall look forward to seeing some originals, and mean while, thank you ever so much for your kind cooperation in the matter.

Sincerely yours

Carl Sprinchorn

Carl Sprinchorn

Mrs Edith Gregory Halpert
Downtown Gallery
32 East 51st St.
N.Y. City

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W. H. Hill
dated 3/20

1800

March 15, 1958

Mr. Jacob Schulman
38 North Main Street
Glenesville, New York

Dear Jack:

Several days ago William Zorach delivered a bronze
cast of his recent stone sculpture THE FAMILY. I
remember your interest in this and am writing just
to let you know that it may be seen at your conven-
ience.

Sincerely yours,

WCH:pb

brunze

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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may be published 60 years after the date of sale.

L. ARNOLD WEISSBERGER
120 EAST 58 STREET
NEW YORK

March 17, 1958

BY HAND

Art Editor
The New York Times
229 West 43rd Street
New York, N. Y.

Dear Sir:

I write this letter as a collector of contemporary American art.

Sanka Knox's report in the New York Times of the paintings chosen by the Museum of Modern Art to be sent abroad as representative of American culture should be cause for serious alarm. The inclusion of only the extreme painters of "advanced tendencies" is without the slightest justification. Miss Dorothy Miller states that the artists "were specifically requested, name by name." Miss Miller does not say by whom the requests were made, but it seems a remarkable coincidence indeed that the artists "requested" are the very artists that the Museum of Modern Art has for the last ten years been sponsoring and fostering to the exclusion of almost all others.

There is no reason why a group show of this limited nature should not be sent abroad. What is deeply disturbing is that it is sent under the aegis of the Museum of Modern Art as though there were no other contemporary American artists worth notice.

This is a deliberate deception upon the Europeans who will see the exported pictures, and a violation by the Museum of Modern Art of its fiduciary obligation to the American artist. Mr. Barr states that the movement represented by his group of artists "is now dominant throughout the United States." It is dominant principally because the Museum of Modern Art has devoted its manifold resources

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WILLIAM ROCKHILL NELSON GALLERY OF ART
(The William Rockhill Nelson Trust)
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY 11, MISSOURI
Cable Address: Neltrust

March 11, 1958

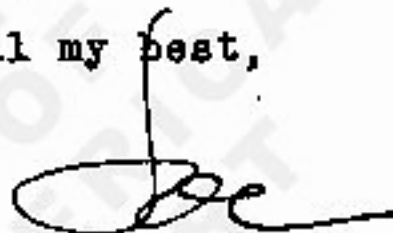
Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Women ---- grrrrr----all except you, dear, ofcourse. The ladies discovered that you had originally sent three Shahn black and white Supermarkets instead of the two you had billed the Collectors Market for, and so this third one will take care of the special order I wrote you about yesterday. Be sure to credit your lists for the show with three rather than two prints, however.

I am so pleased to have the Shahn drawing "Mother and Child" for the Friends of Art Collection. Now we must have a swell painting for the Collection and I will be on your doorstep next fall when the Selections are being made. How about one of the quality of that in the Murdock Collection in Wichita which I saw last week when I juried a show. Seems to me I saw the fine hand of Edith much in evidence in building a very swell collection.

All my best,



Patrick J. Kelleher
Curator of European Art

PJK:pk

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March 18, 1958

Mr. Hermann Warner Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Several days ago I received a carbon copy of Milton Leventhal's letter to you. Obviously this was written after a lengthy consultation about the entire matter shortly after they (Mr. and Mrs.) returned from Florida.

Both Leventhals were very disturbed about the idea that the exhibition of their paintings and mine would be held only if there were a commitment on their part in respect to the subsequent gift of their collection to the Corcoran Gallery. They are much younger than I and are not quite prepared to make any commitment to any institution. They also feel that unless you consider such an exhibition important enough as such and a worthwhile gamble, there is very little reason to go through with it.

I am stating this down very bluntly because I know you would like to know the actual facts and would not want me to be gentle and discreet.

Also, I must admit that they succeeded in winning me over to their point of view in relation to their collection. Unless you feel strongly enough about such an exhibition as a contribution to your gallery visitors - and important enough to publish a catalogue - the prospect of a later gift cannot be so greatly appealing. In any event I am stating their point of view and under the circumstances - particularly after what you expressed to me during my visit with you - perhaps it would be best to let it ride, or, if you are planning to be in New York in the near future, why don't we just have a good heart-to-heart talk about it? The Leventhals are leaving for a three or four months trip to Europe, but agreed to leave their house keys with me so that their collection might be available if and when you should want it for exhibition. In any event it will be fun to see you and perhaps between the two of us we can work out some arrangement that will make everybody happy. Do let me hear from you.

My best regards to you and Mrs. Williams.

Sincerely yours,

EGH:

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 13, 1958

Mr. Alden Megraw
Head, Department of Fine Arts
University of Colorado
Room 201, Theatre
Boulder, Colorado

Dear Mr. Megraw:

It is too bad that you did not have time to make a personal selection of the paintings for your exhibition but since you have expressed an interest in a specific C'Keeffe, I am sending you two photographs, either of which may answer your description. If you are referring to a small example which hung in the corner on the window wall, this has just been acquired by the Albright Gallery.

In the case of the Rattner, the negatives are owned by the Rosenberg Gallery and in the absence of the artist and of the pictures, which had been out at the Corcoran Gallery, we could not send you any other prints. Within the next few days we can get our photographer to make retakes and I shall then forward the material to you.

Since there is so much time before your show, we can get everything straightened out to your satisfaction, I am sure.

Sincerely yours,

EGH:pb
Enclosures (2)

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BY ALBERT R. BOWEN

1010 2 104 1881 1881 1881 1881 1881

March 16, 1961

1010 2 104 1881 1881 1881 1881 1881

Mr. Donald Winston
212 Loring Avenue
West Los Angeles, California

1010 2 104 1881 1881 1881 1881 1881

Dear Mr. Winston:

1010 2 104 1881 1881 1881 1881 1881

Several days ago Fred Wight wrote me about your decision to purchase DANCING TREE by Arthur Dove, with the idea of presenting it to U.C.L.A. He was truly delighted, as this is without doubt one of the most important paintings by this very important artist. I explained to him in my reply that the estate had just requested that we increase all the prices substantially, in view of the current general rise in American art and the very assured rise in the work of Dove. However, I retained the original figure for you as I am always extremely happy to cooperate with you in your remarkable activities. And so, the invoice with the museum discount is enclosed.

My best regards.

Sincerely yours,

EGH:pb
Enclosure

P.S. The provenance of DANCING TREE is also enclosed for your information.

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

March 18, 1958

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AIR MAIL

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

You may consider this letter a telegram, night letter, or even a phone call, as the University Press is clamoring for action if we are to have our book.

1. There is a problem of permissions in printing two pieces by the late Paul Rosenfeld, the first from the now defunct Dial of December 1921, one paragraph; the second from his book, Port of New York, published for the last time by Harcourt, Brace, in 1924, approximately about two paragraphs from the piece on Dove between pages 166-174. Dial does not worry me but the book was made out of pieces from the Dial and the permission must have passed to the publisher. Harcourt, Brace, returned the rights to the heirs of Paul Rosenfeld in 1928. Since he was a figure around the New York art world, can you run down these heirs? Was there a widow, or were there children, and who inherited? If we cannot clear this one up, I may have to pull the piece out of the text.

2. I enclose a list of exhibitions. This is from Suzanne Mullet's excellent list down until 1944 correlated with the Cornell catalogue's list which continues until 1954. After that I have only the few exhibitions which I know of through yourself. As you will see, looking back, there are many exhibitions, besides one-man shows, and whatever you can give me for these last three years, in particular, is to the point. I am sending you the whole list, however, as I thought you would like to have it. An early reply here will be a great help so that the list can be set.

3. Will you bring up to date your list of paintings in public collections, which is carried until 1956 on the back of your Special Exhibition of Paintings by Dove catalogue. I am not too concerned about including the public collections listing, but I take it that you would want them in.

4. I include a list of lenders in the acknowledgments. They will not be set like this but in solid paragraphs. However, will you check for spellings and whether first names, initials, and whether Mr. and Mrs. are required, or whether any are dropped.

March 18, 1958

Mr. Frederick S. Wight
Director of the Art Galleries
Department of Art
University of California
Los Angeles 24, California

Dear Fred:

The Dove was billed and shipped to Mr. Winston, so please relax about the matter. I hope that he, too, will be happy about the acquisition. Perhaps our friend Dickie Davis will break down in the near future as a convert to the Red, White, and Blue. One can never tell, particularly after reading a long article published recently on Milton Avery written by no less than our non-objectivist, Mr. Clement Greenberg; below I am listing the information regarding the Yale picture as we have it.

I am sorry to say that Sidney has passed away. All of us were very sad because he was unquestionably one of the sweetest characters in the world. Rosalie is sending you the loan form with all the information.

The address of Dr. Saul Schlager is 2600 Boulevard (sic), Jersey City, N. J.

I am enclosing another list of the watercolors with the addresses so that you may write the prospective lenders.

And as to your P.P.S., I shall let you know the moment the paintings from Felson's are returned to us. Incidentally, I have written to Mr. Eldridge suggesting that he send the rough proofs immediately to Anthony Beyer at ART IN AMERICA so that he may plan a color reproduction in the next issue. He talked to me about the idea of using a Dove for the cover but must have the material at once. Is there any reason why he cannot have the plate shipped to him directly from Boston and then forwarded to Los Angeles. Do let me know.

Sincerely yours,

EGH:PB (Enclosures*)

P.S. I am listing whatever other exhibitions took place, to fill in the gap between Mallet and Halpert. And so, cheerio.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ENCYCLOPÆDIA BRITANNICA

425 N. MICHIGAN AVENUE • CHICAGO 11, ILLINOIS

Mail only

March
28
1958

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

We are now revising the article DRAWING, TECHNIQUES OF for a forthcoming edition of Encyclopædia Britannica, and in this connection we should like to reproduce Ben Shahn's "Homeric Struggle".

We have on hand a photograph of this drawing, and we have been advised by the Art Institute of Chicago that in 1952 you were the owners of this drawing. If it is still in your possession, we would be most grateful if you would sign and return to us the enclosed permission form.

In the event you no longer have it, we would be most grateful for any information that might lead us to the present owner.

Sincerely yours,

Philip W. Goetz
Picture Editor

PWG:ma

Encl.

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FORT WAYNE ART SCHOOL AND MUSEUM
1026 WEST BERRY STREET • FORT WAYNE 2, INDIANA

March 28, 1958

Edith Gregor Halpert
Director
The Downtown Gallery

Dear Mrs Halpert

Thank you for your generous reply. I have talked to the various committees in charge of the May Art Festival, and it seems to them that a 'one-man' exhibition of Mr. Marin's work would be a highlight of the entire Festival.

And it occurs to me that if a portrait of the late Mr. Marin were available, (even a photograph of him at work in his Maine studio), it would help to complete the show.

If this is agreeable, as planned, will you please advise me as to the number of paintings we might expect, and, although I know it is difficult, perhaps a rather general estimate of express charges. Also, if you have any material advertising Downtown Galleries, we would be happy to hang it with the exhibit.

Sincerely yours

John Frederic Ross
John Frederic Ross
Curator

JFR/tm

cc: Mr. Francis Baptist
cc: Mr. Richard Gibeau

FORT WAYNE ART MUSEUM, 1202 WEST WAYNE STREET

Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[1958]

Mildred R. Fagen

Old Mill Road, Lake Forest, Illinois

March 27

Dear Miss Halpert -
I received your long letter yesterday, March 26. I spoke to you by phone on March 24 giving you the results of the exhibit.

Mrs. Kenneth Montgomery - 1200 Spruce St.
Winnetka, purchased "Figure with Birds" - 1800.
She also has "Figure with Wings" - 600, which she is seriously considering. She will be in New York in about 2 weeks and expects to see you at that time. She will either keep or send back the large picture. Please get in touch with her directly and arrange things. I am leaving town for 2 weeks.

AMERICAN ARTISTS GROUP

I N C O R P O R A T E D

★ ONE HUNDRED AND SIX SEVENTH AVENUE • NEW YORK CITY ★

March 18, 1958

Mr. Stuart Davis
43 Seventh Avenue
New York, N. Y.

Dear Mr. Davis:

As you probably know, since 1935 we have made thousands of color plates of the work of contemporary artists. For the benefit of our artists, as well as for ourselves, we think that the time has come to make some additional use of these plates. Although we have no experience to go by, we believe many uses could be found for our plates. If that is so, it should mean additional income from plates which already have yielded royalties when used as Christmas cards.

The problem of payment for the various possible uses of color plates is more complex than the straight royalty plan for reproduction rights on Christmas cards. That's so because of the variety of ways in which publications and advertisers might use our plates.

We are confident that, if you will rely on our judgment, we will realize as much for you as we possibly can. After awhile, we might be able to set up rate schedules for the use of plates. Meanwhile, we hope that our past performance will prompt you to cooperate with us and trust us to do the best we can for you.

To get this plan going, we will have to spend a considerable amount of money for advertising, salesmen, etc. So, before ~~going ahead~~ we would appreciate knowing if you want to go along with us in this project. If you do, please be good enough to sign one of the enclosed memoranda and return it in the enclosed envelope. Please keep the duplicate memorandum for your own records.

Sincerely yours,

AMERICAN ARTISTS GROUP, INC.

Samuel Golden
Samuel Golden, Director

SG:hf

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 18, 1958

Mr. Samuel Golden, Director
American Artists Group, Inc.
106 Seventh Avenue
New York 11, N. Y.

Dear Mr. Golden:

Complying with your request, I am granting you permission
to arrange for the reproduction rights of any of my pic-
tures for which you already have color plates.

Since this is a new venture, I recognize that it will re-
quire some experience before a definite plan for payment
will be formulated. In the meantime, I am willing to rely
on your judgment as to what I am to receive for the repro-
duction rights to my pictures.

I am taking it for granted that you will take every precau-
tion to see that the manner in which my pictures are used
will respect both the quality of the picture and my dignity
as an artist.

Sincerely yours,

Richard Hood
President

Mildred Dillon
Vice-President

Florence V. Cannon
Mrs. Philip Klein
Elizabeth Mongan
Mary Mullineux
Wagnita Smith
Bertha von Muschzieker
Carl Zigrasser
Honorary Vice-Presidents

Katharine H. McCormick
Treasurer

Hester Cunningham
Recording Secretary

Ethel Ashton
Dorothy W. Hutton
Corresponding Secretaries

C. Cleo Carmichael
Stella Drabkin
Edythe Ferris
Arthur Flory
Abraham P. Hankins
Bernard A. Kohn
Paul Shaub
William Shaub
Council

ACPS

AMERICAN COLOR PRINT SOCIETY

March 12, '18

Dear Mrs Walpert,

I am enclosing a membership item from the American Color Print Annual which I think will be of interest to you. The Sonia Walter Award was given this year to Howard Bradford of California for a large rich design "The Table" - and The Philadelphia Museum of Art will be very happy to receive this print for their permanent collection at the close of the exhibition.

The ACPS exhibition as usual caused considerable interest in Philadelphia and has been well attended. Next year will be our 20th Anniversary and we are hoping to make this an unusually important event.

We are again very grateful to you for making the Sonia Walter Award possible as a stimulus to American Print makers.

Sincerely, Richard Hood

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gallery as the source. If you
do not carry prints of this
era, perhaps you may know
where I might obtain one.

Also, do you have a
listing of exhibition catalogues
pertaining to American
folk Art which I might secure.

I would be very grateful
for any assistance concerning
these questions.

Yours Truly
Ether Tuller

March 27, 1958

Mr. James W. Alsdorf
280 Chestnut Street
Winnetka, Illinois

Dear Jim:

The O'Keeffe painting was shipped to you today, together with the catalogue you requested as well as a few additional reproductions.

O'Keeffe was very pleased with your selection and I hope that you will be happy with your choice. Do let me know when the picture arrives.

Just as I was about to end this dull note, the phone rang and I heard your cheery voice. Naturally, I am bursting with curiosity as the only two paintings by Harnett in this thematic group that I know are COLOSSAL LUCK in my private collection - a large canvas of a horseshoe and a newspaper clipping below; and MUSIC AND GOOD LUCK, which I sold a good many years ago to Oliver Jennings. This, too, is a late example dated 1888 like MY GUNS which I recently sold to the National Gallery from my hidden collection of Harnetts.

If you purchase the painting, would you be good enough to send me a photograph for my files and for the book that I have written but cannot publish until I retire from the Gallery with all its delightful activities.

And so, my best to you, and to Marilyn.

Sincerely yours,

EGM:pb
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 50 years after the date of sale.

NEW YORK
PHILADELPHIA
PITTSBURGH
MILWAUKEE

EXECUTIVE
OFFICES

Gimbels
NEW YORK

NEW YORK 1. NEW YORK
LONGACRE 5-1500

March 18, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Reference is made to my letter to you dated March 6, 1958
regarding your claim for damages.

I have received a letter today from our insurance agents,
who inform me that you will not accept less than the \$1,175. We
therefore must follow the advice of our expert, Mr. Engel, and our
offer for this settlement still stands at the amount he mentioned to
you, namely, \$350.

Yours very truly,

Sidney Lieber
Sidney Lieber
Assistant Controller

not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WESTMORELAND COUNTY MUSEUM OF ART

221 NORTH MAIN STREET

GREENSBURG, PA.

Telephone-- Greensburg 2341

Paul A. Chew, Ph. D.
DIRECTOR

11 March 1958

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert,

We are interested in the oil painting BLAST FURNACE by Niles Spencer. I believe it was painted in this region, and would be of interest to the public as well as make a fine addition to our small but growing collection. Would you please quote us a special museum price, so that we could have a decision at the next board meeting. We will probably ask to have it sent out on approval, again depending on a decision.

The building is coming along and we look forward to this September when we will take possession. Our first exhibition will be in May 1959 and of course it is too distant to speak of loans to this exhibition, but I would like to reserve the Spencer. The theme of this show will be 200 years of Art in Pennsylvania. If any of your artists would fit such a theme, or have paintings of or in Pennsylvania, please let me know.

Thank you for any attention you may give the above.
With best regards, I remain,

Sincerely yours,



Director

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Established 1894

FOLSOM ENGRAVING COMPANY

Photo-Engravers

212 SUMMER STREET, BOSTON 10, MASSACHUSETTS

Telephone HANCOCK 6-5390

March 14, 1958

Down Town Gallery
32 East 51st St.
New York 22, N. Y.

Attention: Mrs. Halpert

Dear Mrs. Halpert:

We will have color proofs of the four subjects soon. Mr. Wight has asked us to have Mr. Lane of Fitchburg to check these with the paintings and then send proofs to you.

You have requested us to ship the four-color plates of the INN to Art in America. Will you please furnish us with the address.

Sincerely yours,

FOLSOM ENGRAVING COMPANY

E-B

R. T. Eldridge
R. T. Eldridge

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March 14, 1958

Mrs. Edwin Gilbert
Bridgewater
Connecticut

Dear Virginia:

Just to stimulate you into return to writing, I am asking you for some information for the benefit of an elderly gentleman who is assembling a collection of American art dating before 1930.

He has just acquired a painting by Walt Kuhn, of a girl wearing a red bandanna, and is eager to have some information about this work or about Kuhn in relation to the production of similar pictures. I well remember your mention of your short career as an artist's model posing for Kuhn. I thought that perhaps you could write me a brief note about the artist at work. Incidentally, the painting is dated either 1928 or 1929 and I doubt whether you knew Kuhn that early. Actually, what he would like is some anecdote about how he worked from the model and you can omit the lecherous angle since I shall have to ask you to sign the letter.

I want to tell you what a wonderful weekend it was for me from every point of view. I came back rested and in an excellent mood. It is always a joy to be with you-all.

Love,



CHILDREN'S ARTS PROGRAM

WAR MEMORIAL BUILDING • MILWAUKEE 2, WIS. • BROADWAY 1-9508

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Director
The Downtown Galleries
32 East 51st Street
New York 22, New York

March 18, 1958

Dear Mrs. Halpert:

Mrs. Jones has referred your letter to me since my committee has already done some research on our proposed exhibitions of ATMOSPHERE (October 11, 1958 to January of '59) and SPORTS, GAMES AND TOYS (February to May of '59). Our exhibitions are rather lengthy, but the schools have requested this so that more children have an opportunity to see each one.

Thank you so much for your interest in our program. We will be most grateful for a list of pictures you could suggest for either exhibition. I believe that Dove has done quite a few paintings suggesting atmospheric conditions that might be apropos to the fall show.

Sincerely,

Bessette F. Hartz

Mrs. William H. Hartz, Jr.
Exhibition Chairman

CO-SPONSORED BY THE MILWAUKEE JUNIOR LEAGUE, INC.

AND THE MILWAUKEE ART INSTITUTE

MRS. WYETH JONES - DIRECTOR OF CAP

March 12, 1958

Madame Jean Paul Gansseman
108 rue Edith Cavell
Bruxelles, Belgium

Dear Madame Gansseman:

Mrs. Frank M. Lillie was good enough to refer me to you and advised me also that she had written to you regarding the exhibition a group of private collectors desire to have on view in Bruxelles during two or three summer months while the official Fair is in progress.

In view of the fact that the large majority of American artists selected officially are exceedingly young and all under forty-five years of age, this group has chosen the leading American artists of long standing in our time:

Stuart Davis	Walt Kuhn	Abraham Rattner
William de Kooning	Yasuo Kuniyoshi	Ben Shahn
Charles Demuth	Loren MacIver	Charles Sheeler
Arthur G. Dove	John Marin	Wiles Spencer
Barnden Hartley	Georgia O'Keeffe	Joseph Stella
Hans Hoffman	Jackson Pollock	Mark Tobey
Edward Hopper	Maurice Prendergast	Max Weber

The idea is to represent each of the artists finally chosen - not more than twenty - with three examples in order to present them in a characteristic variety of period and mood. All the artists listed have gained their reputation between the years of 1910 and 1930 and have since become firmly established not only with their pioneer work but with their subsequent contributions to date. In each instance the museum representations in this country include the major institutions like the Metropolitan Museum, the Museum of Modern Art, etc., in New York, and in various other cities in the country numbering a minimum of thirty and a maximum of sixty such institutions.

All the paintings are privately owned and will not be for sale under any circumstances. Thus there is no commercial aspect involved but only of national pride in cultural achievement. The private collectors are prepared to finance this completely unofficial exhibition by paying the packing and shipping charges and insurance premiums and to make appropriate arrangements should any publication be desired.

Since the Palais de Beaux Arts is not part of the official Fair and since it is by far the most appropriate situation for an art exhibition, we are very eager to make such arrangements and hope that you will be kind enough to guide us into the proper channels to achieve this goal. I cannot tell you how deeply grateful we shall be for any help that you will give us. Thank you.

Most sincerely,

Edith G. Halpert

EGH:ph

not to publishing information regarding sales transactions. searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 15, 1958

Mr. Anthony Bower
ART IN AMERICA
60 West 53th Street
New York, N. Y.

Dear Mr. Bower:

Enclosed you will find a photograph of the painting by Arthur G. Dove entitled THE DUN*. This is the one you had in mind for color reproduction in the fall issue to coincide with the opening of the Dove Exhibition at the Whitney Museum.

The color plate will be ready practically any minute and I have written Folsom to send us proofs of all four pictures which he is engraving at the moment. If you wish, I can send you photographs of the other three, in the event that the shape of any of the others would be preferable. I am quite certain that in each instance the larger dimension is 7", with a proportionate variation of the smaller dimension.

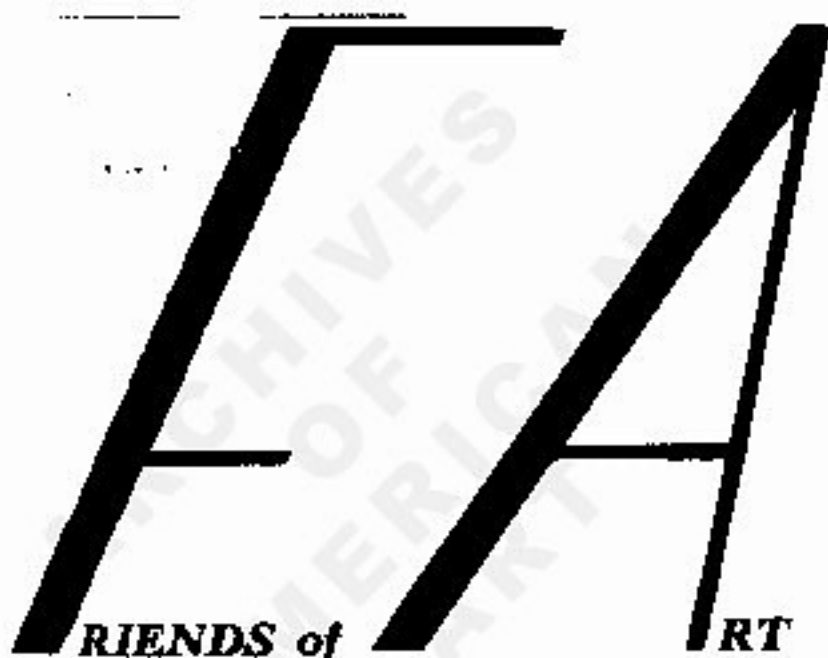
Please let me know your wishes in the matter.

Sincerely yours,

EGH:ph
Enclosure

* See photo no. 11
1942
oil 27 x 24
horizontal

rior to publishing information regarding sales transactions, subscribers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



WILLIAM ROCKHILL NELSON GALLERY AND MARY ATKINS MUSEUM OF FINE ARTS

4525 Oak

Kansas City 2, Mo.

March 14, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Friends of Art want you to know how very much they appreciate your lending to the recent Collectors' Market Exhibition. As you know, this is the first time such an exhibition has been held in Kansas City and we are all thrilled with its' great success. The total sales amounted to \$22,600 which means we have started some new collectors in Kansas City.

Your loans certainly added to the stature of the exhibition and we feel almost certain because of the enthusiasm the show created that another year will bring even more interest and greater sales.

We are attaching herewith a list of the items sold from your gallery. Will you please send us a statement in triplicate for the amount payable.

Under separate cover we are sending you a copy of the catalog which will give you an idea of the scope of the exhibition. If you have any suggestions or ideas for our future sales exhibitions, we would be most happy to hear from you.

On behalf of the Friends of Art and the Gallery Staff may we again thank you for your generous cooperation in this project.

With kindest regards.

Yours very sincerely,

Karen Bunting

Diana James

Mrs. George H. Bunting, Jr.
Mrs. Frederic James
Co-Chairmen of the
Exhibition

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 15, 1938

Mr. M. G. McIntyre
Dorset, Vermont

Dear Bob:

The information you requested regarding current valuations
is listed below:

Stuart Davis:	THE FOUNTAIN, gouache, 11x13, 1941 - \$ 650.
Arthur Dove:	COW NO. 1, 1935 - \$1500.
John Marin:	EAGS MOUNTAIN, w.c., 17x22, 1929 - \$2000.
Georgia O'Keeffe:	YELLOW CACTUS, oil and tempera, 12x16, 1940 - \$2500.

I have no information whatsoever regarding Fuller and Hartman,
neither of whom has ever been associated with this gallery.

Sincerely yours,

RMH:pb

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on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 12, 1958

Mr. Arnold H. Marent
Suite 3450
Prudential Plaza
Chicago 1, Illinois

Dear Mr. Marent:

I have just received an announcement that the exhibition organized jointly by the Pennsylvania Academy and the Detroit Institute of Arts is now at the latter institution. It occurred to me that there might be a possibility of your covering the relatively short distance between Chicago and Detroit to see the Stuart Davis. If my geographical notion seems somewhat strange, I can arrange to have the Davis painting shipped to you when the exhibition closes in Detroit. Won't you please let me know.

Sincerely yours,

EGH:pb

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March 22, 1938

Mr. Donald E. Sorenson
Morrison Street Gallery
1016 S. W. Morrison Street
Portland 5, Oregon

Dear Mr. Sorenson:

Please forgive me for being so late in replying.

We have had several Prices offered to us and I wanted to consider them very carefully before making any decision.

As we have several which are similar to the late ones represented in the slides you were good enough to mail and are not particularly interested in the early, more naturalistic examples, I have narrowed our choice down to the crayon drawing entitled WOLVES. Can you send this on to us together with a bill, less the dealer's discount.

Thank you for your courtesy.

Sincerely yours,

EGHaph

P.S. I am returning the other slides and retaining WOLVES.

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information they be published 60 years after the date of sale.

PHILADELPHIA MUSEUM OF ART

PARKWAY AT FAIRMOUNT AVENUE

PHILADELPHIA 30

TELEPHONE POPLAR 5-8500

March 18, 1958

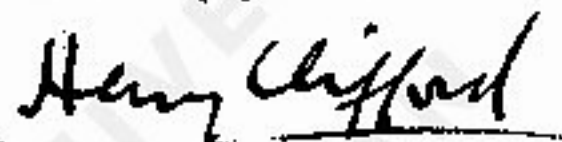
Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you so very much for sending us the insurance valuations on the two Doves. With the fast increase in the value of paintings we poor museums find it hard sometimes to keep up. Forgive my bothering you.

With best wishes to you, I am,

Sincerely yours,



HENRY CLIFFORD
Curator of Paintings

job

March 22, 1958

Dr. Paul A. Chew, Director
Westmoreland County Museum of Art
221 North Main Street
Greensburg, Pennsylvania

Dear Dr. Chew:

Thank you for replying so promptly. The painting is actually listed at \$3000 now but I will retain the price of \$2500 which I quoted you originally and like all paintings purchased by museums, this will have to be subject to the 10% discount.

We shall hold the painting for you for a limited time as it is one of three Spencers still available. Will you please give me some idea as to the approximate date of the next board meeting.

It will be so nice to see you in April. Do let me know a few days ahead so that I may plan to be on tap.

Sincerely yours,

BBH:ph

Re: BLAST FURNACE

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 27, 1958

Mrs. George H. Bunting, Jr.
Mrs. Frederic James
Co-Chairmen of the Exhibition
Friends of Art
William Rockhill Nelson Gallery and Mary Atkins Museum of Fine Arts
4525 Oak
Kansas City 2, Missouri

Madame:

Thank you for your letter.

I am very impressed with the remarkable record and the success of your exhibition and am pleased that several of the pictures we consigned were amongst those sold.

The invoice was mailed to you by our bookkeeper.

Sincerely yours,

EM:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RAYMOND D. NASHER
INVESTMENTS
15th FLOOR REPUBLIC NATIONAL BANK BUILDING
DALLAS 1, TEXAS

March 27, 1958

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York, 22, New York

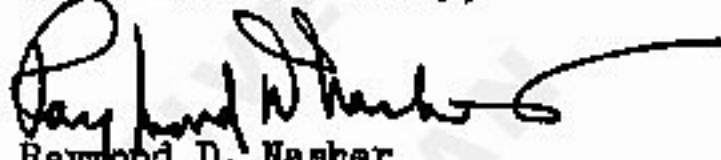
Dear Mr. Marin:

Since I have not had the time to examine paintings while in New York City during my recent trips, I unfortunately have been unable to visit with you at the Downtown Gallery.

However, I have just received your recent announcement of the exhibition of Charles Sheeler's works. I am extremely interested in Sheeler and wonder if you can send me some photographs of works which you might have of this artist, and prices of same.

With best personal well wishes, I remain,

Yours most cordially,


Raymond D. Nasher

RDN:KAR

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March 15, 1968

Mr. William A. Bostick
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Mr. Bostick:

We have just received a letter from Joseph T. Fraser, Jr.,
Director of the Pennsylvania Academy, advising us that the
Julian Levi painting RED PASTORALS was purchased by The
Detroit Institute of Arts and that the invoice was to be
addressed to you. This is now enclosed.

If there is any other data necessary, please let me know.

Sincerely yours,

EGH:pb
Enclosures

P.S. A consignment for the seven other items is being
sent to you also.

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 15, 1958

Mr. R. T. Eldridge
Felsen Engraving Company
212 Summer Street
Boston 10, Massachusetts

Dear Mr. Eldridge:

There is a possibility that ART IN AMERICA will use one or more of the color plates in preparation at present. I am referring to the four Dove paintings which we sent to you some time ago and which were to be proofed either by Mr. Lane or someone associated with the Boston Museum of Fine Arts. I presume that the plates must be about ready and if so, could you send me the proofs at once so that a selection may be made for the magazine reproduction?

I shall be grateful for your attention.

Sincerely yours,

EGH:pb

P.S. I have before me a bill dated February 18th for "1 RT painting by Georgia O'Keeffe" amounting to \$14.04. Would you please let me know what this represents?

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



the university of nebraska art galleries, lincoln 8

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

20 March 1958

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:


Our exhibition closes on March 30th. Packing will begin as soon after that as possible with shipments starting as the crates are filled.

At this stage I am about to give up in my efforts to sell pictures to my colleagues on the basis of historical value. There is strong resistance to the idea here, so strong, in fact, that, aside from the Price, I am afraid that the other Downtown pictures hardly figured in our discussions. Having Weber and Sheeler in the collections already makes it difficult and O'Keeffe has few champions in these parts.

Mr. and Mrs. Woods, as you know, were pleased with the O'Keeffe and were actively considering making a gift to the collection, but within the past week Mr. Woods has become dangerously ill and bringing the matter up at the moment is out of the question.

So, regretfully, they will all be on their way back to you very shortly.

Sincerely,


Norman A. Geske
Director

HARVEY R. WASSERMAN, M. D.

9 West Middle Turnpike
MANCHESTER, CONNECTICUT

Telephone Mitchell 3-8663

March 20, 1958

The Downtown Gallery
321 East 51st. Street
New York
New York

Gentlemen:

I have recently seen a painting at the Whitney Museum. It was titled 'Farmscape Number Three', by Abraham Rottner, and dated 1955. I am interested in this painting and would appreciate it very much if you would let me know the price that is being asked for it.

Sincerely,


Harvey R. Wasserman, M.D.

Yours -

HRW:acj

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March 27, 1958

Mr. Norman Spertus
70 Glade Road
Glencoe, Illinois

Dear Mr. Spertus:

As I mentioned during our telephone conversation, we left instructions to have SAG HARBOR No. 3 delivered to your home for consideration.

It occurred to me that it would be more advantageous for you to make the contribution directly to the North Shore Congregation Israel, thereby benefitting by a tax deduction of \$450 or 15% which we agreed to allow for this purpose; in other words, \$3550 to us and \$450 to the Congregation.

I want to take this occasion to thank you for all you did to make the exhibition a success. From all the reports I have had the exhibition was received with great enthusiasm and it must please you and all the others who worked so hard in creating this event for the Congregation and its members. I regret, of course, that some difficulties arose within the many complications referred to in the letter I wrote to Mrs. Fagen a copy of which was mailed to you. As a business man, I hope that you will realize that it was impossible to get the painting out in time for Thursday, under the circumstances outlined in the letter. Also, you will appreciate how impossible it is for us to change a policy maintained for thirty-two years regarding a fixed and firm price.

It has been a pleasure to meet you and I hope that you will visit us whenever you are in New York.

My best regards.

Sincerely yours,

EGM:ph

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information say he published 60 years after the date of sale.

MUSEUM OF THE CITY OF NEW YORK

FIFTH AVENUE, 103RD TO 104TH STREET

NEW YORK 29, NEW YORK

TELEPHONE LEHIGH 4-1672

OFFICE OF THE DIRECTOR

March 10, 1958

Dear Mrs. Halpert:

Both my wife and I enjoyed your splendid exhibition of O'Keeffe watercolors on Saturday.

This letter is to request formally the loan of the painting "View from the Shelton, 1928" for the special exhibition "The Artist in New York--Paintings of the City, 1850-1950" which the Museum expects to open the middle of April and to continue through Labor Day. If you consent to lend it to us we will, of course, expect to pay all expenses including insurance, and if convenient for you will plan to pick it up the latter part of this month and return it as soon as possible after Labor Day. I wonder if you would be so kind as to have the enclosed loan form filled in in duplicate and return to us at your convenience?

As I told you on Saturday, I am particularly delighted to have found an O'Keeffe which has not been on more or less constant public exhibition here in New York.

Hoping you will give this request your sympathetic consideration, and with kind regards,

Sincerely yours,

John Walden Myer
John Walden Myer
Director

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

JWM.eks
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Metalcraft CORPORATION
812-820 N. ORLEANS STREET • CHICAGO 10, ILLINOIS

HERMAN SPERTUS
PRESIDENT

March 26, 1958

AIRMAIL

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

I am seriously considering to buy Rattner's painting, "Sag Harbor #3." I am leaving tomorrow morning for a two weeks' trip to the West Coast and will finally decide on this painting upon my return. I trust that this arrangement will be satisfactory to you. I have, in the meantime, asked the Newcomb-Macklin Company to hold this painting in safekeeping and have it fully covered by insurance.

May I, on this occasion, again thank you for the splendid cooperation which you have extended to our committee while we were having the show at North Shore Congregation Israel.

With warmest regards, I remain

Sincerely yours,

Herman Spertus

HS/ar

Not to publishing information regarding sales transactions, sections are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 27, 1958

Mr. William A. Bostick
Secretary and Business Manager
Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan

Dear Mr. Bostick:

When your current exhibition of American art ends, would you be good enough to forward the painting by Stuart Davis, entitled LESSON No. 1, to the following address:

Mr. Arnold H. Maremont
Suite 3450
Prudential Plaza
Chicago 1, Illinois

The remainder of the paintings consigned by this Gallery are to be returned to us as originally planned.

Thank you for your courtesy.

Sincerely yours,

ELH:pb

for publishing information regarding sales transactions
sentences are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

PO 4
revised parts
sent

March 13, 1968

Mrs. M. E. Waldman
25 Central Park West
New York, N. Y.

Dear Elsie:

Last week when I was in Connecticut, Norman Mailer mentioned that he was planning to sell his very handsome house in Bridgewater and I recalled your reference to a shopping trip for real estate in Connecticut. Just in case you are interested, I thought you would like to know. I can give you more details but think it would be much better for you to communicate with Norman directly. His telephone number in Bridgewater is (just to confuse you) New Milford - Elgin 4-3267.

I still remember with pleasure the delightful brunch party.

My best regards to you and Nat.

Sincerely yours,

EGH:ph

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March 27, 1958

Madame Betty Barzun
Universite Libre
Avenue Franklin Roosevelt
Brussels, Belgium

Dear Madame Barzun:

I am writing you at the suggestion of Mrs. Frank H. Ellis.

As you may have heard, there has been considerable discussion of the American representation at the Brussels Fair and a good many collectors, museum personnel, et cetera, have met and have agreed to make compensation by organizing a small complementary exhibition of older contemporary American artists who have been pioneers in the field and are established and leading personalities in our art world.

I am quoting from a letter written by Mr. John Walker, Director of the National Gallery of Art in Washington, D. C. - which is self-explanatory. As a result of this, I have received word from M. Robert Giron, Director-General of the Palais des Beaux Arts, stating that it will be impossible to hold such or any other exhibition in his institution because "engagements of a definitive nature" make it impossible for him to grant the space during the period proposed by this group. The artists chosen for the exhibition are listed below, subject to some limitations to reduce the number to twenty, with a representation of three paintings by each. All of these artists are included in the two new definitive books on American art: "NEW ART IN AMERICA" edited by John I. H. Baur, with articles by Lloyd Goodrich, Dorothy C. Miller, James Thrall Soby, and Frederick S. Wight; and "300 YEARS OF AMERICAN PAINTING" by Alexander Eliot, Art Editor of TIME Magazine.

The exhibition is to be completely non-commercial with all loans made by a few collectors who have outstanding examples by the artists finally decided upon. These collectors will assume all the expenses of assembling the pictures, packing, shipping, and insurance - to and from Brussels. The proposed dates are from about June 15th to September 1st, or a shorter period if it appears more feasible at your end. We feel that the Galleries at the Universite Libre would be most appropriate for the occasion and I hope that upon consideration you will find the entire idea of interest to you. We shall be most grateful and I am sure that you will find such an exhibition of great interest to a large majority of the visitors and an excellent balance to the two contemporary exhibitions held in the official space allotted within the American building at the Fair.

Further details may be worked out to suit your convenience. I sincerely hope that we may have an affirmative answer from you. I am looking forward to the pleasure of a reply at the earliest moment. My deep thanks to you.

Sincerely yours,

(Mrs.) Edith G. Halpert

March 25, 1958

Collectors not on your list of credits. Please add them.
Some of these were previously listed under Downtown Gallery
but have since been sold.

Albright Gallery of Art	Fields of Grain, 1951
Mr. & Mrs. George Fitch	White Table in Snow
Mrs. Joseph Gersten	Long Island
Mr. & Mrs. Bernard H. Heineman, Jr.	Gasoline Tanks, 1932
Mr. Wright Ludington	Deep Greens
Mr. & Mrs. David Solinger	Moon
Mr. Edwin C. Wilson	Partly Cloudy
	Sun on Lake
Mr. Donald Winston	The Dancing Tree, 1930

Under exhibitions, please add or make the following corrections:

- 1931-32 Pennsylvania Museum of Art "Exhibition. Check exhibition dates.
- 1947 New York Downtown Gallery. Add Retrospective exh.
- 1947 Studio City, Vanbark Studio. Add Retrospective.
- 1947 Utica, N. Y. Munson-Williams-Proctor. Add Retrospective
- 1954 New York, Downtown Gallery. Add Retrospective water-color Exhibition.
- 1956 Add Deerfield, Mass. Lane Foundation Exhibition of Dove and Sheeler at Hilson Gallery, Deerfield Academy, Deerfield, Mass. Feb. 12-Mar. 11, 1956.
- 1957 Worcester, Mass. Lane Foundation exhibition included a number of paintings by Dove. Worcester Art Museum, July - Sept. 1957

For publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[1958]

MRS. KENNETH MORSE HURSON

20 EVELYN ROAD WABAN, MASSACHUSETTS

March 11,

Dear Mrs Halpert

I would like you
to know I am still
interested in "Triple
Def" by Ben Shahn.

Mr Rathbone suggested
I write you - maybe
you have a list of owners
of print from that worklist.
We might find some one
willing to sell.

Sincerely
Phyllis Kinson

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Agreement to contribute to the
BROOKLYN BRIDGE ANNIVERSARY BOOK

to be published by

The BROOKLYN MUSEUM

in celebration of the

75th ANNIVERSARY of the OPENING of the BRIDGE

I (we) agree to contribute the sum of \$_____ for a listing to appear in the BROOKLYN BRIDGE ANNIVERSARY BOOK to be published in connection with the DIAMOND JUBILEE to be held at the Brooklyn Museum on Saturday, April 26th, 1958.

- ☐ Diamond Page.....\$1,000.00
- ☐ Gold Page..... 500.00
- ☐ Silver Page.....250.00
- ☐ Half White Page.....100.00
- ☐ Quarter White Page.....50.00
- ☐ Eighth White Page.....25.00

Name_____

Address_____

Tel. No. _____

Signature_____

Kindly forward checks made payable to the BROOKLYN MUSEUM to
Mrs. Samuel Perlman, Anniversary Book Chairman
Brooklyn Museum, Eastern Parkway, Brooklyn 38, N. Y.

Deadline April 10th, 1958

GEORGES FALL

*

ÉDITION

55. RUE DU MONT-PARNASSE
PARIS 14^e * TÉLÉPHONE ODE. 69.38

Paris, le 28 Mars 1958

POSTERS

Size : 50 x 65 cm - (about 20 x 26")

Process : 4 colours lithograph

Paper : free of wood - see sample herewith
for the 100 special copies = "Pur Fil" B F K 250 g/m²

Number : regular edition : 500 copies
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Price : 650 ₣ Mtl. warehouse
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120 EAST 56TH STREET
NEW YORK 22, N. Y.
PLAZA 8-0800

March 17, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

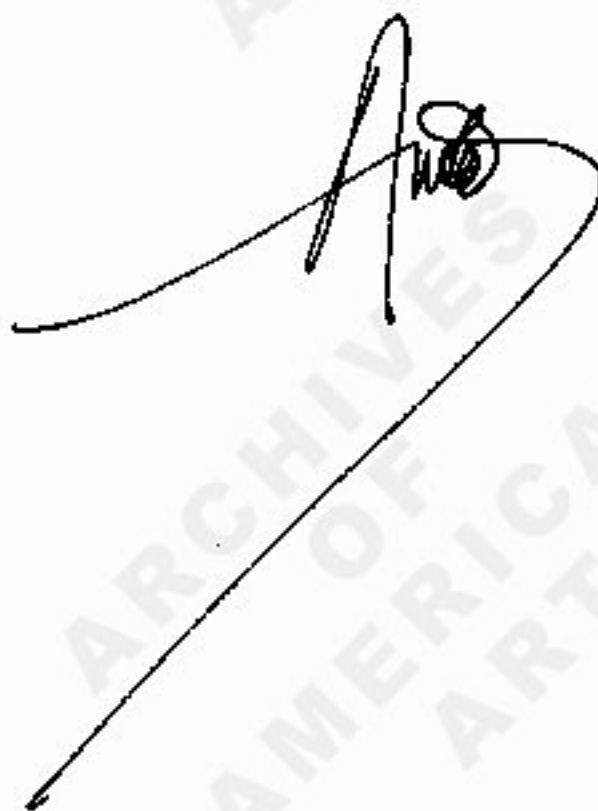
Dear Edith:

Herewith copy of my letter to the Art Editor of The New York Times and of my forwarding letter to Rockefeller.

Warm regards.

Cordially,

LAW:agg
encl.

A handwritten signature in dark ink, appearing to be 'A. Frosch', with a long, sweeping horizontal line extending from the bottom of the signature.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

OHIO UNIVERSITY
COLLEGE OF FINE ARTS
ATHENS, OHIO

SCHOOL OF PAINTING AND ALLIED ARTS

Mar 13, 1959

The Downtown Gallery
New York City

Gentlemen;

May we use the article on art by Ben Shahn, copy of which I recently received from your gallery, in a coming issue of The Ohio Alumnus, Ohio University's Alumni official monthly magazine?

I feel Mr Shahn has spoken of art with an all too rare wisdom and its message should not lie hidden on my desk. Of course, full acknowledgement would be given your gallery as publisher and Mr Shahn as author.

Respectfully Yours



Dwight Mutchler

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct 60 years after the date of sale.

March 21, 1959

Mr. Dwight Mutchler
School of Painting and Allied Arts
Ohio University
Athens, Ohio

Dear Mr. Mutchler:

I discussed your request with Ben Shahn today and you have our joint permission to reprint in its entirety or in part the statement which appears in facsimile in our current exhibition catalogue.

Sincerely yours,

EGH:ph

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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March 27, 1958

Mrs. Lewis Hoffman
425 East Meyer Boulevard
Kansas City 10, Missouri

Dear Mrs. Hoffman:

I am rather distressed that I have not heard from you and am worried about the possibility that the Dove painting may have been shipped and lost in transit. I am referring to my letters of January 6th and March 7th.

And as I wrote originally, I am very eager to straighten out the matter to your satisfaction and hope that you will send the picture on immediately, unless you have already done so.

May I hear from you? Thank you for your courtesy.

Sincerely yours,

EGH:pb

March 22, 1968

March 22, 1968

March 22, 1968

Mr. Frederick S. Wight
Director of the Art Galleries
Department of Art
University of California
Los Angeles 24, California

Dear Fred:

After numerous telephone conversations, Mr. Anthony Bower of ART IN AMERICA — all relating to the Dave color plate — re result is negative. Confidentially, he eliminated THE INN, owned by Leventhal, after a conversation he had with Joan Lipman who was then in Palm Beach with her husband and Roy Newberger. I can assure you there was no sex in this but she insisted that if a color plate were used, it must be of the painting owned by our mutual friend. The latter (painting) is not photogenic and I believe this is the reason. In any event, please keep my cattiness confidential and suggest one of the many other pictures of which you must have proofs by this time, selecting one which is vertical in shape and more than 7" in height, to fit the cover effectively. The O'Keeffe cover measured 9" x 4-8/8" but I recall others that were smaller.

The reason I bother writing about this at all is that it would be so wonderful in timing with the opening of the show at the Whitney and would help give the exhibition the right send-off. See what you can do with your very special charm.

I just received your letter putting me to work the next few nights and shall send you the data I have available on Monday or Tuesday.

Not having a detective service connected with the Gallery and being a naive character, generally, I don't know how I can find out about Rosenfeld's private life and having no contacts with any friends of his, have no way of obtaining information regarding his heirs. On the other hand, we are communicating with the Arthur Schwab (she is a writer under the name of Edna Bryner) who inherited all the paintings from the Rosenfeld estate and might know who got the rest of the lot, of which plenty, and maybe including the copyrights. Isn't there some way of extracting quotes which, according to a publisher friend of mine of many years ago, requires no permission?

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**SOCIETE AUXILIAIRE
DES EXPOSITIONS
DU PALAIS DES BEAUX-ARTS
A.S.B.L.**

Translation
**Bruxelles, le
March 21, 1958
10, Rue Royale**

**Madame Edith Greger Halpert
32 East 51st Street
New York 22**

Dear Madame:

I acknowledge receipt of your letter of March 12th with the list of the artists participating in the American exhibition you propose holding during the 1958 Fair.

Your project for holding an exhibition would have interested me if I had not already made engagements of a definitive nature to accept for the month of December next - that is to say immediately following the International Exposition - an important showing of American art that has been in the process of organization for several months now with the Museum of Modern Art of New York and Mr. Porter McGray and in which will be found an important number of the artists on the list you propose to me.

Moreover, it would be absolutely impossible for us to find the necessary room during the Fair at the Palais des Beaux-Arts in view of the commitments we have previously made.

Furthermore, because of the importance of our 1958 Exposition, it would be extremely difficult for me to direct you to another gallery in Brussels that might have sufficient space available for your exhibition.

I regret that all this should have been brought up at the last moment and that it is only within the last ten days that through the Baroness Lambert as an intermediary Mr. John Walker should have got in touch with me.

In the hope that at some future time it may be possible for us to organize other exhibitions with you, I beg to remain,

Most sincerely yours,

(Signed:) Robert Giren

**Robert Giren,
Director General**

C.C.P. 222.99

T o l. 1 2 . 1 0 . 0 3

Trans/ph

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE DUBUQUE ART ASSOCIATION

March 13, 1958

Miss Edith Halpert, Director
The Downtown Gallery
New York, N.Y.

Dear Miss Halpert,

The Board of the Art Association
is definitely interested in acquiring a
watercolor by Mairin. Would you send
a photograph of the work you
mentioned in your letter of February
25th and information on size, price
etc? You called it an "early example."
Does this mean it was painted before
the artist developed his particular
style?

Thank you for your help

Sincerely

Alice Becker

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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183
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266.

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W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

(11)

NA 108 PD=DETROIT MICH 25 121PME=

MRS EDITH HALPERT, CARE DOWNTOWN GALLERY=

32 EAST 51 ST=

1958 MAR 25 PM 2 11

DEAR EDITH PICTURES SHIPPED TODAY LOVE AND KISSES=

FLEISCHMAN=



THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

ARNOLD H. MAREMONT

SUITE 3450
PRUDENTIAL PLAZA
CHICAGO 1, ILLINOIS

March 19, 1958

*Answer
3-26-58*

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Miss Halpert:

I will not be able to see the Davis in Detroit so I would appreciate it if you would make the necessary arrangements to have it shipped to me on approval at the above address.

Yours very truly,

Arnold H. Maremont

Arnold H. Maremont

AHM:jc

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 17, 1958

Dear Edith:

I am writing this letter in response to your recent inquiry touching an event which took place so long, long ago — the art exhibition staged by the Atlantic City Art Association in June, 1929.

My best recollection is that I agreed to accept the Presidency of the Atlantic City Art Association on two conditions: (1) that I should have the sole and untrammelled right to select the exhibition; and (2) that the Association would buy at least one picture from this and subsequent exhibitions. In the past, it had been the practice for the Officers to go to the Grand Central Galleries, or some such organizations, and have them select the pictures. Shortly after I took office in January, 1929, I came to your gallery (at that time at 113 West 15th Street) and told you of my desire and plans to stage an exhibition of the then contemporary American art. You were not only sympathetic to the idea but encouraging, and, as a result of all that, I engaged you to help me select the pictures and stage the exhibition. I already had some very definite ideas as to the artists to be included. You, of course having the greater knowledge of the subject, had very definite ideas. We had many conferences, and finally agreed on the roster of artists to be included.

The exhibition was staged in the new Convention Hall, which was then in the process of being finished. I had to negotiate with the then Mayor of Atlantic City, Anthony Ruffa, for space. During that time, you went ahead selecting and collecting the pictures. Sometime later, it occurred to me, in order to get the support of the owners of the Atlantic City hotels, that publicity of our forthcoming exhibition would be essential. I spoke to you about it, and you recommended Holger Cahill, whom I engaged for the task of publicizing. All this was not until the spring of 1929, and most of the publicizing was, of course, in June. Mr. Cahill did a splendid job of giving the exhibition publicity, and I recall that the HERALD TRIBUNE had a front page article on our exhibition. It might be also interesting to record, of the number of prominent people who came to the opening of the exhibition, the ones who come to my mind: Henry McBride, the then Art Critic of the NEW YORK SUN, and Alfred Barr, before there was a Museum of Modern Art in New York City; also a number of artists who came to the dinner.

After so many years have elapsed, it is possible that I may have left out some data, but, in the main, I believe the above statements to be accurate.

With regards, I am,

Sincerely yours,

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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1895 Jefferson, Apt 101
San Francisco, California
March 14, 1958

Edith G. Halpert
Downtown Gallery
32 E. 51 Street
New York 22, N. Y.

Dear Miss Halpert:

This confirms my wire of the 12th that I will buy Shahn's LABYRINTH with the balance of \$75.00 on time payment. I have a lot of income tax to pay in April but I should be able to send the check for the balance by the middle of May, if that is agreeable with you.

I presume you will pack the drawing carefully, insure it, and advise me when I may expect it here.

I regret I missed SAD CLOWN as I thought the subject was extremely good. Perhaps in my future purchases we can stipulate to a certain number of days or until you hear from me.

Incidentally, is O'Keeffe's charcoal drawing of "Backyards at 65th Street" still available at \$300.00? I intended to pick up an O'Keeffe work this summer or fall and something such as this is a distinct possibility.

I certainly appreciate your fine cooperation.

Very truly yours,

James P. Goodwin
James Patrick Goodwin

pol
renter
info used

JEROME H. STONE
4200 WEST 42ND PLACE
CHICAGO 32, ILLINOIS

March 31, 1958

Miss Edith Halpert
c/o The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

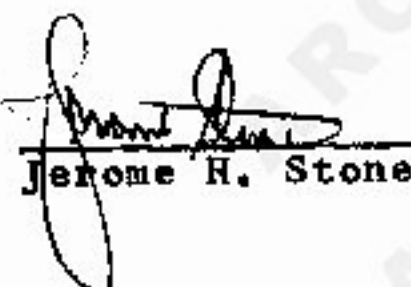
Thank you for your letter of March 27 and I do appreciate the concession that you and Mr. Rattner had made.

As you know, I did take the picture on an approval basis and hung it in the house the other day but found that it was a bit too large for the only area in which I could hang this fine painting. Therefore, I have called Mr. Younglist to take it out and send it back to New York.

I am coming to New York, however, on the 16th of April and at that time I would like to visit with you to see whether we can figure out a replacement for "Storm".

Thank you for your cooperation.

Sincerely,


Jerome H. Stone

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March 18, 1958

Mrs. S. Flora Greenbaum, Art Show Committee
Women's Council, New York Chapter
Americans for Progressive Israel
112 Fourth Avenue
New York 3, N. Y.

Dear Mrs. Greenbaum:

Mr. Rattner has recently forwarded your letter to us. As his agents were taking charge of all exhibition plans.

Much as we should like to cooperate with a worthy cause, we cannot do so in this instance. If you will refer to my letters addressed to you on April 3, 1958 and September 20th of the same year, you will find that we have had some difficulty in relation to a serigraph by Ben Shahn which was borrowed for a previous exhibition and had never been returned. Furthermore, no reply was received from you in both instances.

Sincerely yours,

ESM:ph

Copy to Mr. Abraham Rattner

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SOCIÉTÉ AUXILIAIRE DES EXPOSITIONS DU PALAIS DES BEAUX-ARTS

A. S. B. L.

Bruxelles, le 21 mars 1958.
10, RUE ROYALE

Carle address

Madame Edith Gregor Halpert
32 East 51st street.
New York 22

Chère Madame,

J'ai bien reçu votre lettre du 12 mars avec la liste des artistes participant à l'exposition américaine que vous projetiez faire pendant l'Exposition 1958?

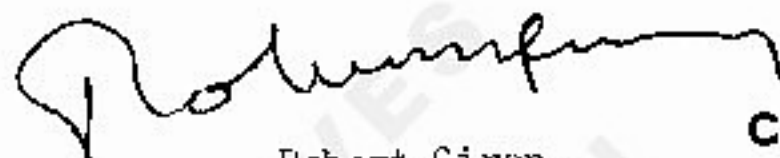
Votre projet d'exposition m'aurait intéressé si je n'aurais déjà des engagements précis pour prendre au mois de décembre prochain, c'est-à-dire tout de suite après l'Exposition Internationale, une importante exposition américaine que nous avons organisée depuis plusieurs mois déjà avec le Museum of Modern Art de New York et Mr. Porter McCray et dans laquelle se trouve un nombre important d'artistes qui sont sur la liste que vous me proposez.

D'autre part, il nous serait absolument impossible de trouver la place nécessaire pendant l'Exposition au Palais des Beaux-Arts étant donné les engagements que nous avons pris antérieurement.

D'autre part encore, étant donné l'importance de notre Exposition 58, je puis difficilement vous diriger vers une autre galerie à Bruxelles qui pourrait disposer d'une place suffisante pour votre manifestation.

Je regrette que tout cela ait été traité au dernier moment et qu'il n'y ait qu'une dizaine de jours seulement que par l'intermédiaire de la Baronne Lambert, M. John Walker m'ait touché de ce projet.

Avec l'espoir qu'ultérieurement d'autres manifestations pourront s'organiser avec vous, je vous prie de croire, chère Madame, à l'assurance de ma considération très distinguée,



Robert Giron,
Directeur Général.

Tél. 12.10.03

C. C. P. 282.99

not to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

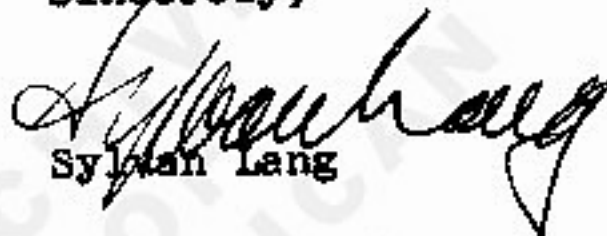
March 31, 1958

The Dove was purchased after I left New York, and Mary is not exactly sure of the price on same but thought that it was \$1,000.00, although she said she could very well be mistaken. Therefore, please verify this item, as Mary said that she thought that she was buying it at less than the marked price, and of course it may be that the Dove was \$1,500.00 and she bought it for \$1,200.00. I have no knowledge whatsoever of this and simply make this comment so as to straighten out these accounts.

Then, if you will please send us a statement for the Dove and the Feininger and show the credit of the \$2,000.00 on the Kuniyoshi, I will promptly send you a check for whatever amount is still owing.

With kind regards to you and Edith Halpert, I am,

Sincerely,


Sylvan Lang

17
Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

INDIANA UNIVERSITY

College of Arts and Sciences

BLOOMINGTON, INDIANA

DEPARTMENT OF FINE ARTS

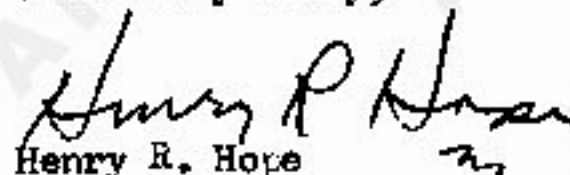
March 19, 1958

Miss Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, New York

Dear Edith:

Thank you for your letter of March 3, evaluating the Rattner
"Place of Darkness" at \$1,500.00. Sally and I have given the painting
to Indiana University as of December, 1957, and have so declared it
in our income tax returns.

Yours very truly,


Henry R. Hope
Chairman

HRH:bn

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SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
PERRY D. DAVIS, JR.
NEILL BOLDRICK, JR.
STANLEY D. ROSENBERG

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER

1500 MILAM BUILDING
SAN ANTONIO 5, TEXAS

CAPITOL 7-3108

March 31, 1958

5516

Mr. Lawrence Allen
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mr. Allen:

When I was in New York for about thirty-six hours on January 10 and 11, I purchased the Feininger from your Gallery. At that time I requested that you send me a statement of my account. Your letter of January 13 arrived just a couple of days before I left on January 19 for Palm Springs, California, and I did not return until about February 15. This accounts for my delay in answering.

I was surprised that you wrote that you had never billed me for the Kuniyoshi, although you had issued me a credit for its return. This, because I generally try to pay all bills promptly. All of my records are kept by Carneiro, Chumney & Co., Certified Public Accountants, and I did not wish to bother them in looking into this matter until after they have completed their first rush of corporate tax returns on March 15. Then I had them look up this item of the Kuniyoshi. Attached hereto please find photostat of your original invoice, No. 7347, dated September 28, 1956, and showing the payment for this Kuniyoshi. In addition, I am sending you a photostat of my check showing that I did pay the \$2,000.00 for the Kuniyoshi and the reverse of the check shows that it was deposited at the Chase National Bank, Rockefeller Center Branch, by the Downtown Gallery, Inc. on September 28, 1956, and cleared my bank account on October 1, 1956. Evidently I paid for these items at the time of purchase. Therefore, I would appreciate your checking this as it would appear I am entitled to said credit of \$2,000.00.

In your letter of January 13, you mentioned "shipping charges for return of Kuniyoshi, \$31.68". This I am also sure is an error. In any instance when we have returned pictures, we have invariably paid for all charges of packing the picture and of sending same by Express fully paid for, including adequate insurance thereon. Consequently, I am confident that this item is incorrect.

That would leave two items which have not been paid;
(1) The Dove - Dawn III, \$1,200, mentioned in your letter of January 13, and (2) The Feininger, for which I hold Invoice 7862 for \$1,300.00.

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March 13, 1958

Mr. John Walden Myer, Director
Museum of the City of New York
Fifth Avenue, 103rd to 104th Street
New York 29, N. Y.

Dear Mr. Myer:

Thank you for your letter.

The document which was sent to us was duly filled out and returned for the attention of Mr. Miller. The consignment form is enclosed.

Of course I am very pleased that you found a painting which fits in with your plans so well and hope that your exhibition will be a great success.

My best regards.

Sincerely yours,

EGH:pb
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 22, 1958

Mrs. Harry Lynde Bradley
136 West Greenfield Avenue
Milwaukee, Wisconsin

Dear Mrs. Bradley:

In this weather, May seems so very far off that I did not answer your letter more promptly.

Indeed, we shall have a number of the O'Keeffe water-colors in our stock and will be glad to show them to you when you pay us a visit.

My best regards.

Sincerely yours,

EGH:pb

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LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

March 11, 1958

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st St.,
New York 22, N.Y.

Dear Edith,

I have waited until after the arrival of the Shahns and Marins to answer your letter. They are now here, all in excellent conditions, and I am indeed "agreeably surprised." I hope that I can justify the effort by selling a few of them in the near future.


My plans are to be in New York beginning the last week in April. Keith Finch will have his first one-man show in New York at Seligmann's beginning May 5th, which I consider a more auspicious occasion than our five-man show at Heller's.

We have been quite active here, especially during the past three weeks when we had the first American show of a Japanese painter Michio Takayama, who came here as a visitor a year ago. We sold fifteen of his paintings and also were able to petition successfully for his permanent residence in the United States.

The grapevine is full of rumors of a new gallery which is being organized under your sponsorship, a matter that I guess will be accomplished by the time I get to New York. It's nice to know you're keeping yourself busy.

Very best regards.

Sincerely yours,


Felix Landau
LANDAU GALLERY

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WEISSBERGER & FROSCHE

COUNSELLORS AT LAW

L. ARNOLD WEISSBERGER

AARON S. FROSCH

OFFICE "AMERICAN LAWYER", N. Y.

120 EAST 50TH STREET

NEW YORK 22, N. Y.

PLANA 2-0522

March 17, 1958

PERSONAL

**Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York, N. Y.**

Dear Mr. Rockefeller:

I am taking the liberty of sending to you, as a Trustee of the Museum of Modern Art, a copy of a letter I have written to the Art Editor of The New York Times with respect to the group of paintings the Museum of Modern Art is sending for European exhibition.

Faithfully yours,

**LAW:agg
encl.**

cc: Mrs. Edith Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



5 EAST 57TH STREET

March 13, 1958

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Mrs. Halpert,

Following our correspondence and conversations referring to the watercolor by Toulouse-Lautrec "Au Cafe" which you acquired about thirty years ago from de Hauke and Co., it gives me pleasure to advise you that I have just received a letter dated March 12th from Mr. G. M. deHauke, at present in the United States, from which I am quoting: -

"My dear Germain,

.....The Lautrec watercolor.....was acquired by the Corporation from Reid and Lefevre & Co. in London with a full pedigree. At the time of the sale to Mrs. Halpert by de Hauke and Co., the pedigree was given to Mrs. Halpert, and in turn I believe Mrs. Halpert gave it to her customer. I am enclosing herewith photograph of that watercolor, at the back of which Mrs. G. Dortu, who is the author of the forthcoming complete catalogue of the works of Lautrec, has ascertained that this watercolor would be mentioned in the catalogue, adding also some useful information concerning that work."

With this letter I am forwarding to you the original photograph mentioned above as well as a photostat of the verso bearing Madame Dortu's endorsement. In view of the importance of this document I would be much obliged to you for returning this original to me, keeping the photostat for your files.

I feel certain that the above - a confirmation of what you already know - as well as the all important statement made by Madame Dortu will give full satisfaction to you and to your client and that you will be able to consider this a closed chapter.

You are no doubt posted about the competence of Madame Dortu in all matters pertaining to the oeuvre of Toulouse-Lautrec.

With personal regards,

Yours very sincerely,

Germain Seligman

Mrs. E. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Leo S. Guthman

March 28, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

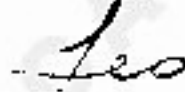
Dear Edith:

It was nice to talk to you yesterday.

Enclosed find full information and card to be filled out.
I suggest that you mail the card back to me and I will
send it in. If it gets in the mail tomorrow, I will be sure
to have it Monday, and I think it will get there by the 1st.
If not, I will call up Miss Luken and tell her the information
on the card.

Warmest regards.

Fondly,



2629 South Dearborn Street
Chicago 16, Illinois

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 27, 1968

Mr. Robert Nichols, Director
Louis Comfort Tiffany Foundation
1088 Fifth Avenue
New York 28, N. Y.

Dear Mr. Nichols:

It gives me great pleasure to recommend for a scholarship grant
Mr. George Grammer.

I have had occasion to follow Mr. Grammer's work for a period of four or five years and although we concentrate on twelve of the older major artists, we have been sufficiently enthusiastic about Mr. Grammer's work to place it on occasion with an important American collection. Recently, we commissioned him, with nine other artists, to paint a picture for a project which gave him complete freedom in subject and execution and the resulting painting was most enthusiastically received and proves without doubt that George Grammer is not only maintaining his personal, creative direction but is progressing remarkably therein.

I feel certain that a period free from financial responsibilities to go on within his experimental direction will be a tremendous contribution toward his future development.

Sincerely yours,

Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

EGH:ph

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 18, 1959

Mr. Theodore D. Taussig
Insurance
120 Wall Street
New York 5, N. Y.

Dear Mr. Taussig:

Enclosed you will find considerable correspondence* regarding a drawing that was damaged and for which the insurance company refused to assume any responsibility. You are aware, of course, that we pass on very few of these claims to you and that we have an unusually fine record which I hope the insurance companies appreciate. In most instances we have succeeded in obtaining compensation from the other end.

Won't you see what you can do about this matter? I shall be most grateful.

Sincerely yours,

EGH:pb

Enclosures * sa Gorman, Eugene

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Mildred R. Fagen

Old Mill Road, Lake Forest, Illinois

Jerome Stone has "Storm Composition No. 4"
Heenan Spertus has Sag Harbor #3
The Art Institute is taking for exhibit
"Composition with Old Shoes" and "Farm
Composition #1." All of these transactions
should be dealt with directly by you from
now on. Excepting the Art Institute
- if any sales result we shall receive or
retain 15%.

I received so far \$100.00 from
Mrs Montgomery. Balance of 1700.00
should be forthcoming immediately
will straighten out with you when I

OFFICERS

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FRIENDS OF THE WHITNEY MUSEUM of AMERICAN ART

22 WEST 54TH STREET, NEW YORK 19, N.Y. • Telephone: COLUMBUS 5-5800

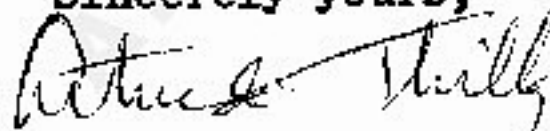
March 13, 1958

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

We are enclosing a check in the amount of \$3600.00, covering the purchase of Ben Shan's painting, "Conversations," by the Friends of Whitney Museum of American Art.

Sincerely yours,



Gertrude Thilly
Secretary
to the Friends

Enclosure

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 27, 1958

Mr. David Solinger
Solinger & Gordon
250 Park Avenue
New York 17, N. Y.

Dear David:

I am sending by messenger the complete file of correspondence relating to a most unfortunate and unique experience I have had in connection with some folk art material lent to Gimbel's for exhibition.

Naturally, I realize that this situation is rather a peculiar one for you to handle under the circumstances, but since I am a helpless female, I hope that you can advise me regarding the course to pursue.

The idea of sending in this Mr. Engel and accepting his suggestion for settlement is to my mind about the most arrogant method of functioning. As you well know, our folk art material is of museum quality and for museum sale and that although some of the objects in our collection are not in "mint" condition, no museum will accept replacements of missing parts and the devaluation is complete in some instances.

In any event, I place myself at your mercy and hope that you can help me toward settling this disagreeable affair so that I do not have to devote any more time to it. Even at the current typist rate of \$2 an hour, Gimbel's owes me about a thousand dollars for the time consumed in telephone calls, interviews, and dictation.

And so, many thanks.

Sincerely yours,

EGH:ph
Enclosure
(By hand)

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March 26, 1958

Mrs. Herbert C. Morris
Colton Road
Bryn Mawr, Pennsylvania

Dear Mrs. Morris:

You will recall that I mentioned we were planning an exhibition of the Demuth watercolors which we had in our collection, together with those purchased in the two recent sales. The exhibition is scheduled for the period of May 13th to June 7th.

We are very eager to include "At the Milliner's" which you purchased. If it is too much trouble for you to have it packed and shipped to us at our expense, perhaps I can arrange with Dr. Michael Watter to bring it on his next trip to New York, if it is possible for you to have it left at his residence - 1924 Rittenhouse Square - between the hours of ten and five.

I should be grateful if you would advise me of your wishes in the matter.

Sincerely yours

SONL

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS PHILADELPHIA 2 RITTENHOUSE 6-1877

John F. Lewis, Jr., President

Henry S. Drinker, Vice President

C. Newbold Taylor, Treasurer

Joseph T. Frater, Jr., Director and Secretary

Raymond T. Eulenmann, Curator of Schools

March 11, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

I apologise for not writing directly to you concerning the sale of Julian Levi's painting. The day following our professional juries' action in awarding the prizes, we entertained the purchase committees from the Detroit Inst. of Arts, the Phila. Museum of Art, and our own. The committee from the Detroit Institute chose Julian Levi's picture as one of their purchases, and letters went out to all of the artists advising them early so that if they could arrange to come to the opening they might have the fun of seeing the 'Sold' signs on their work. Subsequently, there was some little misunderstanding concerning the actual financial transaction, but within a day or so I have particularly asked the Detroit Institute to send checks directly to the dealers who represented the artists whose work they purchased. As we had arranged to procure Julian's work through you, and your gallery was listed in our catalogue as representing him, I have instructed Detroit to send you a check for the purchase price less 15% sales commission. It may indeed be that you will have received this before my letter reaches you.

Incidentally, we have broken all records concerning sales. When the show left for Detroit, and we most certainly hope there will be more sales out there, we had reached a grand total of \$32,600.00.

I am glad to see that those artists who were formerly affiliated with the Downtown now have a new representative. Just a day or two before your letter came I had received the

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March 18, 1958

Mr. R. T. Eldridge
Felsom Engraving Company
212 Summer Street
Boston 10, Massachusetts

Dear Mr. Eldridge:

Thank you for your letter.

Before sending the plates on to ART IN AMERICA, may I suggest that you send us the rough proofs if necessary, so that Mr. Anthony Bever may decide, as he would prefer, since the shape of THE DEN does not quite fit in with his needs.

Unfortunately I have only two black and white prints available at the moment and therefore the rough proof will be very advantageous. If you can send all of them to Mr. Bever at his office located at 60 West 55th Street, I shall be most grateful and it will be very nice if you could send a set of the same proofs to me simultaneously.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

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Mar. 27, 1958

Miss Jeann^e Shiv^ely
D^etering Gall^eri^es
Houston 4,
T^exas

D^ear Miss Shiv^ely:

I b^eliev^e Mrs. Halp^ert has alr^eady writt^en to you
r^egarding c^ertain pictur^es which w^er^e damag^ed and also
on^e or two fram^es. Th^er^e was also a another fram^e
damag^ed. It is #41/4, a painting by John Marin, titl^ed
"Cap^e Split and Boat". Th^e fram^e has r^ec^eiv^ed a hard knock
and th^e corn^ers hav^e com^e apart.

Will you pl^eas^e contact us on this matt^er.
W^e ar^e sorry this had to happ^en.

Sinc^er^ely yours

John Marin, Jr.

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purchaser is living, it can be assumed that the information
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L. ARNOLD WEISSBERGER
180 EAST 58 STREET
NEW YORK

-2-

March 17, 1958

Art Editor
The New York Times

Cand the weight of its prestige to nurturing, promoting and exploiting the movement while deliberately ignoring most other aspects of contemporary American art.

OThere is a regrettable snobbery in the statement by Mr. Barr that the artists in the group "do nothing deliberately in their work to make 'communication' easy." Mr. Barr quotes the word communication as though its very use were a sign of naivete. Is Mr. Barr reluctant to go the whole way and to say with Clifford Still, "Demands for communication are both presumptuous and irrelevant"?

PHowever one may regard the validity or durability of a point of view that in a sentence arrogantly annihilates what has been the basis of art for twenty-five centuries, the fact is that the Museum of Modern Art is doing America the greatest disservice by sending abroad as representative a parochial group that excludes the work done by many of the most important and potentially important American artists painting today.

Very truly yours,

Y LAW:agg

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FORT WAYNE ART SCHOOL AND MUSEUM

1026 WEST BERRY STREET • FORT WAYNE 2, INDIANA

John F. Ross
Curator

March 15, 1958

Mrs. Edith Gregor Halpert,
THE DOWNTOWN GALLERY,
32 East 51st Street,
New York, New York.

Dear Mrs. Halpert;

I am writing for the Executive Director of The Fort Wayne Fine Arts Foundation Mr. Richard Gibeau who is interested in leasing a contemporary exhibition of paintings of general interest for the first annual Fine Arts Festival to be held May 17th through May 25th, -a total of nine days.

The Fort Wayne Fine Arts Foundation is one of the first in the mid-west to stimulate interest in the Arts and to co-ordinate the efforts of such separate organizations as The Symphony, Civic Theater, The Art School and Museum, - and Ballet, -with the hoped for goal of perhaps a Campus type Fine Arts Foundation. Many prominent members of the community are working with this common interest.

Among those who have been very active in this work is Mrs. S. Allen Jacobs who tells me that she was introduced to you by Mrs. Harry Lynde Bradley of Milwaukee last December. Mrs. Jacobs and Mr. Gibeau have suggested the possibility of interesting Mr. John C. Marin Jr. in speaking at the Festival in May, and perhaps displaying in a loan exhibition, a few of his father's paintings. The Foundation ofcourse is not only interested in gaining additional financial support from the community for all its member groups but also in stimulating interest in the purchase of Fine Art in the form of tax deductible gifts to the Museum. I might add that this Museum now owns two examples of Mr. Marins work.

If such a plan is possible at all I would appreciate hearing from you as soon as possible, or from Mr. Marin, as to the necessary arrangements, insurance etc., that we would have to make.

Sincerely,


John Frederic Ross

JFR/vg

cc:

Mr. Francis Baptist

Mr. Richard Gibeau

File.

FORT WAYNE ART MUSEUM, 1202 WEST WAYNE STREET

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March 31, 1958

Dear Mrs. Halpert,

This is to remind you of your kind promise expressed in your good lines of March 18, to return to me the original photograph referring to the watercolor "Au Cafe" by Toulouse Lautrec.

I assume that by now this matter has been settled to the complete satisfaction of all concerned.

With best wishes,

Sincerely yours,

Germain Seligman

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

March 18, 1958

Mr. Sam Cantey III
220 Washington Terrace
Fort Worth, Texas

Dear Sam:

With all the scientific developments reported almost daily, perhaps very shortly I can buy a pair of wings and accept your very nice invitation to fly down to see Betsy and you - and the current exhibition at the Art Center.

Texas is becoming a very naughty state indeed, with all those nudes on view. Seriously, I should very much like to see the exhibition which is unquestionably most timely with so many of the younger artists returning to a very universal subject. In our exhibition of O'Keeffe watercolors executed forty years ago, there are six or seven really superb paintings of nudes, as well as a variety of other subjects, from landscapes of Virginia, sunsets, evening stars, et cetera, in Texas, and some most extraordinary abstractions.

How about Betsy and you hiring some wings and visiting New York. It has been a mighty long time since I have had the pleasure of seeing you.

My best regards.

Sincerely yours,

EGM:ph

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March 12, 1958

Mr. Herman W. Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Williams:

I have just had a long conversation with Mrs. Halpert in regard to your proposed exhibition of our respective collections.

From this conversation and the contents of your letter to me, this exhibition seems to be associated with our collection becoming a permanent part of your museum collection. This attitude surprises me as at no time did I even suggest such a possibility. Under this circumstance, I am hesitant about continuing with the planned show.

I have asked Mrs. Halpert to make all final decisions in connection therewith. It is my understanding she will communicate with you in the near future.

Very truly yours,

Milton Lowenthal

ML:ok

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March 27, 1958

Mr. Bernard Kaplan
J. P. Lehman Organization
9 East 45th Street
New York 17, N. Y.

Dear Mr. Kaplan:

All the artists have delivered the paintings on the date specified and these are available for delivery to you or to Mr. Wolfson, and I suppose the time has come to send an invoice for these.

Won't you please advise me how the invoice should be worded and whether it should be made in the name of Mr. Wolfson or the Diesel Construction Corporation.

I look forward to seeing you next week so that we may work out a program now that we have both the transparencies and the entire set of photographs.

I have not as yet heard from Mr. Quinn regarding his decision in connection with the selection of the Zerbe. As soon as I do, I shall communicate with you.

My best regards.

Sincerely yours,

RM:pb

March 15, 1958

Mr. Gordon Mackintosh Smith, Director
Albright Art Gallery
Delaware Park
Buffalo, New York

Dear Mr. Smith:

Thank you for your very pleasant telephone call and for the information that the Albright Gallery has acquired both the O'Keeffe and the Dove.

Although there has been unprecedented activity in the American art field during the past year, this sale pleases me especially, as we are very eager to have a large representation of our artists in your very important collection.

Our invoice is enclosed.

Please remember me to Mrs. Smith and extend my regards to Mr. Knox.

Sincerely yours,

EGH:pb
Enclosure

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 22, 1952

Mr. Arthur D. Schulte
480 Park Avenue
New York, N. Y.

Dear Mr. Schulte:

After examining the two paintings, I am glad to submit to you
the following insurance valuations:

Abraham Ratner - WOMAN FEELING PAIN, Oil, 28 $\frac{1}{2}$ "x20 $\frac{1}{2}$ " - \$2400.

Max Weber - RITUAL BATH, Oil, 28"x17 $\frac{1}{2}$ " - \$3500.

I enjoyed so much seeing your collection and the very pleasant
reception I had from Mrs. Schulte and you.

Sincerely yours,

RMH:pb

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from both artist and purchaser involved. If it cannot be
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He 100 Check?
March 14, 1958

Mr. Edmund D. Lewandowski, Director
Layton School of Art
1362 North Prospect Avenue
Milwaukee 2, Wisconsin

Dear Ed:

It is rather late to acknowledge receipt of your painting but never too late to tell you how very happy I am with this really outstanding example of your work.

All the paintings for the project have been delivered and the collection as a whole is really quite extraordinary and will make one of the most exciting exhibitions of the season.

We are now preparing material for the brochure and I should very much like to obtain from you (1) the title; (2) whatever descriptive material you can give me in relation to the objects portrayed, from which we can get the necessary captions for the brochure.

Again, many thanks. And my best regards to Belores.

Sincerely yours,

EGH:pb

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March 18, 1933

Mrs. Anne Langman
941 Park Avenue
New York, N. Y.

Dear Mrs. Langman:

Just before the Rattner exhibition was shipped to the
Coreoran Gallery, you expressed an interest in his
OLD SHOES WITH FIGURE. The exhibition has been returned
and we now have an excellent selection as well as some
other very handsome canvases that we have obtained sub-
sequently.

It will be so nice to visit with you again.

Sincerely yours,

EGH:pb

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OFFICE OF THE
DIRECTOR



State University of Iowa

SCHOOL OF FINE ARTS AND
IOWA MEMORIAL UNION

Iowa City, Iowa

March 10, 1958

My dear Miss Halpert:

I am getting bids and designs for the catalogue of our exhibition of this summer.

Has any definite title for the exhibition of paintings by artists representing work done twenty years ago and currently occurred to you?

The catalogue I am planning would have a page for a forward, two pages for a brief history of our Fine Arts Festival which enters its twentieth year this year, and then twenty pages for reproductions, two to a page. As I understand it, we will have forty paintings by twenty artists, each artist being represented by two pictures. Of course if one artist should be represented by four pictures, two from twenty years ago and two from today, that would meet our need.

It is my thought thus to have a reproduction of every painting in the exhibit, with possibly a final page of short biographies of the artists involved.

Does this seem to you a good plan?

How soon will photographs of the paintings be available?

This exhibition will be the theme show of our entire festival. It will dramatically emphasize the fact that the festival is now twenty years old.

We continue to be very grateful indeed for your great help in this matter, and people interested in art throughout the state and in nearby states are aware that you are helping us in this way. They are all keenly interested.

Sincerely,

A handwritten signature in cursive script that reads "Earl E. Harper".

Director

Miss Edith Halpert,
Downtown Gallery,
32 E. 51st Street,
New York City, New York.

eeh/mn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

and can send it, it could be mailed
immediately to Dorothy Gaffly,
at 131 North 20th Street, Phila. 3 Pa.

If it is not available, could
you please let me know as soon
as possible?

Thank you for any trouble
caused by this "rush order".

Sincerely,
Ethel V. Washton
(Secretary)

ETHEL V. WASHTON, SECRETARY
THE FELLOWSHIP.

PA. ACADEMY OF THE FINE ARTS, BROAD & CHERRY
PHILA. 2, PA.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

March 20, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

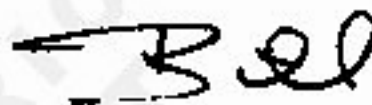
I can easily understand the Lowenthal's aversion to making a premature commitment of their superb collection. Since, obviously, there is now no urgency I suggest that the exhibition be postponed until some future time when we can do it justice without the strain it would have occasioned us this fall. I have written Mr. Lowenthal to that effect.

Next year is a Centennial for us. There will be a benefit exhibition of fifty masterpieces at Wildensteins. I hope we can get the Lowenthals to see that and gain a better idea of our collection's importance.

I am very happy at the moment as I've just had word that we are to receive another important collection of American paintings and sculpture from a Connecticut collector. We probably can't announce it until the death of the owner, but it will be quite a haul.

The next time I am in New York it would give me great pleasure if you would have dinner with me, and later after copious libations to the Muses, we ought to be able to work out a satisfactory arrangement. I don't see why, if all parties are sincerely interested, a very happy solution can't be reached.

Sincerely,



Director

HNW/arf

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EUGENE M. GROSMAN
VICE-PRESIDENT

ELIEL AND LOEB COMPANY
INSURANCE
175 W. JACKSON BOULEVARD
CHICAGO 4

TELEPHONE
WA 8-8861

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MARCH 13, 1958

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, N.Y.

DEAR MRS. HALPERT:

THANKS FOR YOUR LETTER OF MARCH 1, 1958 AND YOUR GRACIOUS OFFER TO TAKE THE DRAWING BACK. HOWEVER, THE LAKESIDE PRESS HAS REPAIRED IT SATISFACTORILY AND BILLED ME ONLY \$58.00.

WOULD YOU FEEL IT WAS FAIR TO REIMBURSE ME FOR THIS EXPENSE. I ALSO HAD THE PICTURE REFRAMED AT A COST OF \$39.40 AS THE FRAME WAS BADLY SCRATCHED WHERE THE GLASS WAS BROKEN.

VERY TRULY YOURS,

Eugene Grosman
EUGENE GROSMAN

EG:R



ATLANTA ART ASSOCIATION GALLERIES
HIGH MUSEUM OF ART
McBURNIEY ART MEMORIAL
ATLANTA ART INSTITUTE

ATLANTA ART ASSOCIATION

1280 PEACHTREE STREET, N. E., ATLANTA 9, GEORGIA

TELEPHONE TRINITY 4-0371—P. O. BOX 7272—STATION C

HAL S. DUMAS.....Chmn., Board of Trustees
WALTER C. HILL.....Chmn., Executive Committee
MRS. GRANGER HANSELL.....President
REGINALD POLAND.....Director of Museums
RICHARD BRUNELL.....Director of Institute

March 11, 1958

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

We have a possible purchaser for the "Long Island, 1940"
by Arthur G. Dove.

We would appreciate your sending down this painting, as
soon as possible, If you would send this at your expense and, if
it is not purchased, we will return it at our expense. Thank you.

Sincerely,

Marguerite Belk
Mrs. Marguerite Belk
Secretary to Dr. Poland

270 Chestnut
Winnipeg

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GEORGES FALL

*

ÉDITION

55, RUE DU MONT-PARNASSE
PARIS 14^e * TÉLÉPHONE ODE. 69.38

Paris, le 28 Mars 1958

Mrs Edith HALPERT
Downtown Gallery
32 E. 51th St.
NEW YORK CITY

Proposal for the publishing of a serie of books devoted to the painters of your Gallery :
(DAVIS - Ben SHAN - O'KEEFE - SHEELER - RATTNER - WEBER, etc...)

Definition : size 18 x 22 cm (7 x 9")

- 64 pages (see the proposed dummy for cover, quality of paper, etc...)
- binding : soft cover (sample I)
- 12, four colours reproductions in the size : 15 x 18 cm (about 6" x 8") :
one reproduction on the cover and eleven stuck inside.
- 6, black and white plates, in-texte
- Number of copies : 5.000

PRICE FOR THOSE 5.000 copies FOB PARIS : 4.750 \$

- For hard cover binding (sample II) : supplement of 6 cents per volume.
- For the supply of an extra 1.000 copies on de luxe paper "Pur Fil", unbound,
under double cardboard cloth with title in gold printing : supplement of :
1.800 \$ FOB PARIS

TEXT AND TRANSPARENCIES : It would be understood that they would be supplied by you, free
of any rights. The ektachromes should be in the standard size : 5 x 8"

- Text and reproductions can be used for publication in other languages than
english.

PUBLISHING NAME : this serie of books would be published under the name of your Gallery,
or any name you would ask me to use.

UNIVERSITY OF COLORADO
BOULDER, COLORADO

March 17, 1958

DEPARTMENT OF FINE ARTS

IN REPLYING PLEASE ADDRESS
ROOM 201, THEATRE

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Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

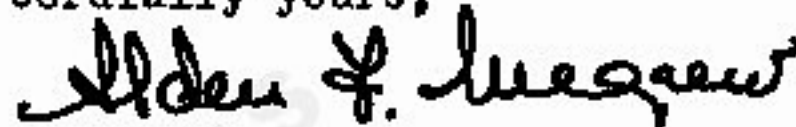
Dear Mrs. Halpert:

Thank you for your letter of March 13th. We should like very much to have the Georgia O'Keeffe entitled "Black Patio Door" and, therefore, keeping the picture for the moment and returning the other two.

I shall look forward to receiving the Rattner photograph as soon as you are able to have it made.

With many thanks,

Cordially yours,



ALDEN F. MEGREW
Head, Department of Fine Arts

AFM: jab

RESEARCH STAFF
GENERAL MOTORS CORPORATION

BOX 188, NORTH END STATION
DETROIT 2, MICHIGAN

March 10, 1958

Ms. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Ms. Halpert:

Thank you for your letter from Mr. Taussig confirming coverage of the Sheeler painting. The painting is now on its way by Railway Express.

In response to your earlier question, the credit line should be "Lent by General Motors Research Staff."

Sincerely,


L. R. Buzan, Asst. Head
Administrative Engineering

LRB:vb



March 15, 1958

Mr. Paul A. Chew, Director
Westmoreland County Museum
221 North Main Street
Greensburg, Pennsylvania

Dear Dr. Chew:

I have been delaying my reply in an effort to straighten out the situation in connection with the Spencer BLAST FURNACE.

As a result of the unprecedented "rush" in American art by all the museums and new collectors who have been diverted from European art to American, all the artists and the estates of artists have insisted on a large increase in the price of paintings. We have been fighting this desperately, as it has always been our policy to distribute works of art to appropriate institutions and collections where they functioned more effectively than in the gallery stockrooms.

All this is in the way of a preamble regarding the price of the Spencer. I cannot recall the figure I gave you during your visit but the Spencer estate has increased it to \$3000. Nevertheless, if you have a record of the price, which was probably \$2500., I shall be in a better position to abide by my original figure. Won't you please let me know and I shall then send you an official figure for your Committee's consideration.

BLAST FURNACE was definitely a "local" picture. Spencer was in Pittsburgh for some time when commissioned by the Art Program of the Treasury Department to execute a mural and it was then that he made the studies for BLAST FURNACE. The picture will be reserved for you and can be sent on approval whenever you so desire. Will you be good enough to send me the information at your earliest convenience so that I may send you the corresponding letter promptly.

Sincerely yours,

EGH:ph

919 First St.,
San Fernando, Calif.
March 27, 1958

Miss Edith Halpert
Downtown Galleries
New York City

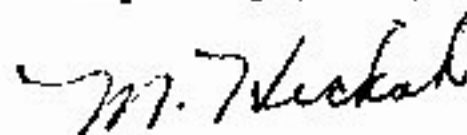
Dear Miss Halpert:

As you can see my letter to Carlen Galleries came back and since then I have talked to Mr. Hatfield of the Hatfield Galleries here who gave me your name and address.

Apparently Pippin is an Artist not too well known out here and no one I have talked to has been able to give me much information as to the authenticity of this painting. I am however, going to take it to Mr. Hatfield even tho' his Manager said that was not the type of thing he specialized in. Do you think you could tell me anything from the snap shop? The more I learn the more I think Pippin painted it. I know it is not a primitive which is the way Pippin painted. But when I learned he once exhibited in the Modern Museum of Art, (I read this in the Public Library) and saw the clouds in his Water Boy I tho't this might be his.

I would be most grateful for any information you might be able to give me.

Very truly yours,



M. Hickok

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

March 17th 1958.

Mr. John Marin Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mr. Marin:

We are sorry that the glass on drawing # 81 broke in transit, and offer our apologies. Please be kind enough to have the glass repaired and to bill us for the cost of repair. Thanking you for your indulgence in this matter, we remain,

Sincerely yours,

Glorielle E. Lewinson

Mrs. Victor A. Lewinson
Registrar.

MRS. FAGEN - when the pictures come to the museum, I will write Mrs. Halpert, giving her all the details about the loans and the exhibition. in connection with the Society for Contemporary American Art.

P. Lukens

March 25, 1958

Dear Mr. Lacine:

This is to confirm in writing our conversation yesterday about the two Abraham Rattner paintings which should be delivered to the Art Institute of Chicago for the Society for Contemporary American Art's Exhibition.

Mrs. Mildred Fagen, who was in charge of the Rattner exhibition at the North Shore Congregation of Israel in Glencoe, telephoned Mrs. Edith Halpert, Director of the Downtown Gallery in New York, from whom the Rattner paintings were borrowed, and secured Mrs. Halpert's release to send the following pictures to the Art Institute:

COMPOSITION WITH OLD SHOES

PART: COMPOSITION NO. 1

You said that Mr. Spertus was going to bring some people to your galleries who would possibly be interested in purchasing some of the Rattner paintings. When the Spertus group is finished selecting their purchases, will you please be good enough to ask Mr. Youngquist to deliver the above two mentioned pictures to our shipping room -- provided, of course, they are not sold. We will insure the paintings for transit from Newcomb-Macklin Co. to the Art Institute as soon as we know that they are available for delivery.

Thank you for your assistance in this matter.

Mr. George Lacine
Newcomb-Macklin Company
400 No. State Street
Chicago 10, Illinois

Sincerely,

Miss Petrona Lukens, Assistant
Department of Painting and Sculpture

Art Inst. Chicago

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March 12, 1958

Dannemann Galleries,

Dear Sir:

I am interested in buying an early Price and noticed the Union of your exhibit in the Arts Magazine. Would you kindly send me a catalogue.

Thank you

Mrs. Aaron L. Madan

March 15, 1952

Dr. Edgar P. Richardson, Director
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Dr. Richardson:

Thank you for advising me regarding the forthcoming republication of your PAINTING IN AMERICA.

As soon as I obtain from Williamsburg one specific date, I shall complete my total chronology which will include the information you desire. Also, for the Archives, I am now enclosing a copy of my talk at the Williamsburg Conference held in 1951. You will note how the actual pioneers in the American art field are listed and that the only credit I claim is that of opening the first commercial gallery. Incidentally, you might also refer to the records at the Society of Arts and Crafts which must have a catalogue in its file recording the exhibition I organized for the Society and which opened on February 12th (or 22nd - one of the President's birthdays) in 1932 - before the Museum of Modern Art show which was held in November of that year and which, according to the recent controversy in Williamsburg, was the beginning of all the important activities in the field.

Before closing, I want to correct my impression that I might have suggested to you that I want to stick a knife into Cahill. This was never my intention. I just wanted to confirm an historical fact.

Sincerely yours,

RMH:ph

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.